

Tieck's Approach to Romanticism

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Tieck's Approach to Romanticism

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This investigation attempts to treat the question of Tieck's approach to romanticism. Parts I, II, and III are devoted to an exposition and criticism of Rudolf Haym's interpretation of the problem, and parts IV and V seek to offer what seems to me to be a more natural and satisfactory explanation.

In this place I wish to express to my teacher and friend, Professor Max Winkler, my heartfelt thanks for suggesting to me the subject of this dissertation and for all of his kind assistance during my work upon it. My thanks are due also to my colleague, Professor Virgil L. Jones, for his reading and criticism of the manuscript.

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I. Introduction.

Of all the larger figures in German literature, none is still so undetermined as that of Ludwig Tieck.

The personality and literary significance of Goethe and Schiller, the two Schlegels, and Novalis are all fixed in the history of German literature. There is a definite image in the minds of most readers regarding the lives and works of each of these men. Particular, concrete facts are associated with their careers, and definite values are attached to their literary productions.

But none of this is true in the case of Tieck. Even during his lifetime there was an amazing variety of estimates placed upon him by his contemporaries. Certain phases of his activity were interpreted quite differently by different men. And these same varying judgments concerning him have prevailed down to the present time. Almost every new work on Tieck brings a different interpretation from the preceding ones regarding his place in German literature. These interpretations run to the extremes of condemnation and praise, with all the intermediary stages of more restrained criticism.

Some, for instance, see in Tieck little more than a rationalist masquerading for a brief period as a romanticist. His "nüchterner, klarer Menschenverstand", his glorification of "die praktische Betätigung des Durchschnittsmenschen"¹⁾, his "aufgeklärtes Berlinertum" and the "Bodensatz von lehrhaftem Rationalismus"²⁾ are duly emphasized. Tieck is represented as a man "who has recoiled in disgust from the pain of thought"³⁾.

Others again see in Tieck "a satirical hypochondriac"⁴⁾, a man decidedly lacking in steadfastness of character⁵⁾, a writer unable to divest himself of "fantastic wilfulness" and

hardly ever giving himself up "without reserve to a great idea or a serious purpose"⁶), a poet in whom the poetic talent is decidedly weak and unspontaneous⁷), a person who had in his body "eine Dichterseele, die nur in Stimmungen, Tönen, Ahnungen lebte"⁸).

Still others emphasize the essential duality of Tieck's soul. A curious lack of harmony between Tieck's reason and imagination is detected by these critics. The imagination runs away with Tieck's reason, we are told⁹). Tieck's dilemma is that in his youth he is standing with one foot in the rationalistic world, with the other in the world of the new era¹⁰). As a result of his vacillation between reason and imagination, Tieck is said to show a decided lack of feeling for the seriousness of life and scant energy of conscience¹¹).

A few scholars come to the conclusion that Tieck represents the transition from Storm and Stress ideals to those of romanticism¹²), or that he embodies the main currents of Storm and Stress itself¹³).

Some critics explain Tieck's seemingly unstable literary character by pointing to his uncommon endowments as an actor. They assert that his productions lack weight and conviction, that they are brilliant and ethereal, but at the same time frivolous and ungenuine, all because of Tieck's mistake of attempting to play parts even when off the stage¹⁴).

Finally there are men who praise Tieck highly as a poet and artist. In their opinion Tieck is "no ordinary man: but a true poet, a poet born as well as made"¹⁵). He is "ein Dichter, gewiß ein Dichter im eigentlichen Sinne, ein dichtender Dichter"¹⁶).

In the present investigation into the nature of Tieck's approach to romanticism, the fundamental consideration is one regarding the essential characteristics of his mind. Here the question must be met as to whether this approach was natural and spontaneous, or affected and more or less forced. The answer to this question is determined by the further query: was there anything in Tieck's romanticism that was genuine

and a part of his innermost being, or did he merely play a rôle during the period of the height of his romanticism?

If this dissertation will help even in a slight manner to establish more definitely and more correctly Tieck's position in German literature, the time and effort spent upon it will have been well worth while.

II. Statement of the Problem.

The purpose, then, of the present investigation is to trace the approach of Ludwig Tieck to romanticism.

Tieck was born in Berlin in 1772; and, with the exception of two and a half years at the universities of Halle, Göttingen, and Erlangen, he spent his whole youth up to 1799 in the city of his birth. Hence, as regards both the period into which the early formative portion of Tieck's life fell and the city in which he lived, his early life was unique. For by these two circumstances he was brought into direct contact with four of the most important and far-reaching movements in the history of German thought. The spiritual life of Berlin was deeply affected during the last three decades of the eighteenth century by the movements designated in the history of German literature as the periods of rationalism, Storm and Stress, classicism, and romanticism.

By rationalism is meant that phase of the eighteenth century enlightenment which attempted to interpret the whole of life by principles and rules derived solely from the understanding. Its chief seat was in Berlin, but its influence was diffused throughout Germany.

Against this sober, banal view of life there arose a revolt during the years 1765—1775. The period of Storm and Stress aimed to free literature from the domination of rationalism and from imitation of foreign models, to liberate humanity from traditions, and to bring about a general quickening of the spirit. The inherent vitality and vigor of this movement caused many of its characteristic elements to persist throughout all of the nineteenth century. Herder and the youthful Goethe and Schiller were leaders in this movement. In their maturer years, however, Goethe and Schiller overcame its excrescences.

They strove toward the ideal of a perfect humanity as it had once been attained in the highest period of the civilization of Greece. Through the united efforts of Goethe and Schiller, Germany obtained her classic literature.

But another movement arose which in point of time ran almost parallel with the classic movement of Goethe and Schiller. It was a revolt resembling that of 1770 in many cardinal respects. The so-called Romantic School, composed at first of the two brothers Schlegel, Tieck, and Novalis, fled from the present, from the prosaic life of humdrum reality, into a life of the imagination. For them art was not, as the classicists held, a means to the goal of the moral deed; but it was itself the goal. In their polemics the romanticists sought to overthrow rationalism and scourged the prosaic literary tendencies of the day, the shallow writers of the type of Iffland and Kotzebue, and above all, the utilitarian efforts of Nicolai, the wealthy Berlin bookseller and chief propagandist of the Enlightenment in Germany. The new school recognized the genius of Goethe very early and began to spread his fame. Women played an important part in this movement by proclaiming Goethe's literary supremacy. Among them were the gifted Karoline, the wife of A. W. Schlegel; and Dorothea, the daughter of the philosopher Moses Mendelssohn and the wife of Friedrich Schlegel; Bettina Brentano; and Rahel Levin, the wife of the statesman, Varnhagen von Ense. In Rahel's home in Berlin the élite of the artists, poets, and statesmen was gathered; and here or in the salons of the other women of the romantic circle, Goethe's genius was studied and admired.

The romanticists went beyond their past and present to the cultural treasures of other peoples. By means of masterly translations, the great works of world literature were made accessible to the German people. Shakespeare was translated anew by A. W. Schlegel. Much attention was given to the study and translation of the writers of the Romance nations, and incidentally new poetic forms were introduced to give adequate expression to the larger poetic ideals of the movement.

Tieck's boyhood and youth were spent in the midst of these seething literary and aesthetic movements in Berlin in the last quarter of the eighteenth century. His early education was dominated by the rationalistic atmosphere of Berlin. State, church, and school, and even the home, were permeated with the spirit of the Enlightenment. Young Tieck, however, soon developed broader interests, than those which it fostered. He was a precocious lad whose active mind and lively imagination reached out in all directions so that he early became conversant with all the leading tendencies of the time; not only did he read the current fiction of rationalism, but he also eagerly devoured almost the whole literary output of the Storm and Stress poets and many literary productions of France, England, Spain, and Italy. Among the English and Spanish poets the works of Shakespeare and Cervantes became his favorites. Hand in hand with this immense range of reading went original literary composition, and it was but to be expected that Tieck should embody in his early works elements from these many great intellectual influences of his youth.

In 1798 the German Romantic School was launched, and Tieck was heralded by August Wilhelm Schlegel as the chief poetic exponent of the literary principles for which the new school was contending. The spirit and tendency of Tieck's productions seemed to Schlegel to represent better than those of any other young poet of the time, the ideals of art and life of the new movement. The aim of this investigation, then, will be to show the internal and external influences up to 1798, which led to his development as a romantic poet.

This investigation, which proposes to show the internal and external influences up to 1798 which led to Tieck's development as a romantic poet, does not carry the inquiry into his approach to romanticism farther than 1798 for the reasons following. In the first place, the year 1798 marks the meeting in Berlin between Tieck and A. W. Schlegel, who through his constructive criticism became the founder and acknowledged leader of the Romantic School in Germany. At this meeting

the main points of contact between the two men were the interest in Shakespeare, the glorification of Goethe, and the opposition to the trivial, popular rationalistic literature of the day. A complete understanding ensued, and thereafter Schlegel embraced every opportunity to extol Tieck as one of the greatest romantic writers of Germany. Friedrich Schlegel, another critic of the Romantic School and also one of its founders, had made advances to Tieck as early as 1796. In the second place, the year 1798 is almost universally recognized as marking the beginning of the Romantic School in Germany.

Furthermore, it might be added that since the term "romanticism" admits of such vastly divergent interpretations, the present investigation will use the term as it was then used and understood by the members of the Romantic School in Germany, that is, by the two Schlegels, Novalis, and Tieck himself. The basis for the interpretation to be employed in this dissertation, therefore, will be found in the various definitions by Friedrich Schlegel, as, "Die romantische Poesie ist eine progressive Universalpoesie"¹⁷), "Romantisch ist, was uns einen sentimentalischen Stoff in einer phantastischen, d. h. in einer ganz durch die Phantasie bestimmten Form darstellt"¹⁸). Further elements introduced by other members of the Romantic School will also be taken into consideration. This concept of romanticism will serve throughout as a criterion by which to judge Tieck's approach to the movement, as it unquestionably furnishes the only sure and safe basis for this investigation.

III. Present State of the Investigation.

a) Haym as the Authority on Romanticism in Germany.

Rudolf Haym (1821—1901), a German philosopher who was for many years a professor of philosophy and the history of literature in Halle, wrote many important biographical and critical works. Among these works may be mentioned biographies of Wm. von Humboldt, Hegel, Schopenhauer, Herder, Max Dunker, and in 1870, the great work of almost one thousand pages entitled "Die romantische Schule in Deutschland, ein Beitrag zur Geschichte des deutschen Geistes", Berlin, Weidmann. The third edition appeared in 1914 and the fourth in 1920, both prepared by Dr. Oskar Walzel.

Haym's book is generally regarded as the most comprehensive and authoritative work on German romanticism today. In the introduction to his work Wernaer rightly says, "There are few books in the world of historical scholarship written with the comprehensive thoroughness, critical insight, and well balanced judgment which distinguish the work of Haym. Though written in 1870, it is still the most authoritative guide today, which every serious student of the period must consult"¹⁹). This is quite true. Haym's book still holds the proud distinction of being the most authoritative work on German romanticism²⁰).

Haym points out clearly in his introduction that it is his aim to sum up all criticism on German romanticism before his time. The foremost of his predecessors in the field are passed in review and their merits and short-comings duly designated. One can easily perceive that Haym has carefully read and digested Köpke²¹), Gervinus, Hettner, Julian Schmidt, Kober-

stein, and J. H. Schlegel. It was Haym's avowed purpose to supersede the works of his predecessors, valuable as these works may have been for their time. Haym's aim was to write a history of the Romantic School in Germany, with special emphasis upon the interrelation of philosophy and literature²²).

Haym's general conclusions have been followed by most historians and critics since his time. Minor, Welti, Huch, Wernaer, Vogt and Koch, and the host of general histories of German literature, have all adopted Haym's main point of view. Various minor details, to be sure, have from time to time been called into question. Only recently new interpretations of certain phases of German romanticism have appeared which betray a serious attempt to overthrow some of Haym's long-accepted conclusions. Pulver²³) and Wüstling²⁴) have made such attempts in their reinterpretation of various phases of German romanticism. Walzel (perhaps the greatest scholar in the field of German romanticism today) calls attention in his preface to the third edition of Haym, 1914, to this growing tendency to question some of Haym's conclusions and to set out along new paths²⁵). He frankly admits that Haym's collection of material and his analysis of romantic productions are above criticism, but he also asserts that modern research has outstripped Haym in what Walzel calls "die Auffassung und Würdigung der Romantik, der Nachweis ihrer Voraussetzungen und die Erfüllung der romantischen Persönlichkeit".

b) Haym's View of Tieck's Approach to Romanticism.

According to Haym, the fact that Tieck became a romanticist at all is due to the influence of his bosom friend and companion of his early, formative period, Wilhelm Heinrich Wackenroder. *This is Haym's main thesis*, and it furnishes the key to Haym's interpretation of Tieck's approach to romanticism as given in detail in the first 142 pages of Haym's work on romanticism.

Haym develops his argument with great care and precision. He emphasizes in the first place what he considers to be the two outstanding characteristics of Tieck's personality in early life: namely, utter scepticism²⁶⁾ and the lack of a sense for music²⁷⁾.

Haym ascribes Tieck's scepticism to various causes, but among these he lays special emphasis upon the conflict in Tieck's soul between the intensely rationalistic spirit of his Berlin environment and the bewildering ideas he derived from his extensive and passionate readings of the morbidly fantastic novels of his day and the extravagantly revolutionary productions of the Storm and Stress poets. The result was a brooding poet whose prematurely and unsoundly developed imagination presented to him a wildly fanciful world, which stood in jarring contrast to the hard and prosaic life of actuality. This led to a premature excitation of his sensuous and imaginative powers and to an overindulgence of his aesthetic nature²⁸⁾.

In elaborating the nature of this inner conflict of Tieck, Haym shows that Berlin, in the second half of the eighteenth century, was dominated by the spirit of the Enlightenment. Tieck's father, his teachers, much of his reading matter, and also the stage reflected this tendency. Moreover, his rather superficial and irregular early education was confused by indiscriminate explorations into the most diverse literatures: the youthful productions of Goethe and Schiller, the whole range of the "Genie-Literatur", Eschenburg's translation of Shakespeare, Bertuch's translation of "Don Quixote", and the comedies of Holberg.

The result of these ill-directed efforts of the precocious, imaginative, and versatile young man amidst the bewildering riot of conflicting tendencies is described by Haym as a state of mental depression, melancholy dejection, and utter scepticism²⁹⁾. Tieck received no answer to the great problems of existence. God, love, beauty, the world order, in fact, all idealism seemed to him the veriest delusion. His interminable

reasoning in a circle caused attacks of dizziness and fainting spells. The oftentimes feverish condition of his brain served to conjure up spirits which Tieck actually believed he beheld with his material eyes. At times he thought that he was going mad, and he frequently entertained thoughts of suicide³⁰).

Such is, according to Haym, the condition of Tieck during the years from 1790 to 1796³¹), and such is the soil from which sprang the first really original creations of young Tieck's imagination. These works are "Almansur", "Abdallah", "Karl von Berneck", "Der Abschied", and "William Lovell". Some of these works, says Haym, reflect Tieck's soul only in a general way by their gloomy coloring; others again reproduce directly the sharp discords of his soul, the harrowing doubts and the accompanying hallucinations. In "William Lovell" especially, Haym finds this doctrine of pessimistic resignation, as unlike the cheerful, optimistic resignation of the mature Goethe as day differs from night. For Tieck's resignation, as revealed in "William Lovell", is merely the reverse side of despair, only the meagre refuge of exhausted perplexity, the resignation of pessimism³²). Tieck, in 1790, had attained to no higher view of life than this³³). He wrote "William Lovell"; but "William Lovell" was not at all an answer to the great question concerning the essential validity of idealism: it was, in the form of a narrative, "that very question itself which returned to the questioner in a long-drawn-out echo unanswered"³⁴).

The same melancholy pessimism is represented as pervading the other productions of this period from 1790 to 1796. "Almansur" is called a mere "Phantasiespiel, Märchenweise, Zauberpalast"; "Abdallah" forms a veneer for Tieck's scepticism and is replete with "Ratlosigkeit und schwarzsichtige Verstimmung"; "Karl von Berneck" is a fate tragedy; "Der Abschied" is a "Stimmungstragödie" full of "ratlose Melancholie".

Haym then goes on to describe how Tieck returned in 1794 from the Universities of Erlangen and Göttingen to Berlin and engaged in the writing of a series of satirical, didactic, rationalistic tales called "Straußfedern". The work was done

in the employ of Nicolai, the Berlin bookseller and publisher and ardent disciple of the Enlightenment. These stories were related in a light, half-frivolous tone, and were seemingly of quite a different cast from the gloomy, melancholy "Abdallah" and "Lovell". But in reality, says Haym, these tales, written by the future "matador of romanticism" in the employ and to the complete satisfaction of the "Goliath of the Philistines", were woven out of exactly the same fabric that constituted "Abdallah" and "William Lovell"³⁵). The fact of the matter is, says Haym, that in "Abdallah" and "Lovell" we have the motley, resplendent upper side of the texture, in the "Straußfedern", the unseemly under side, which for that very reason reveals the seams and the stitches all the more plainly. But the productions of both periods lack positive pathos and poetry. They show no faith in the validity of idealism; they offer, in fact, a very low estimate of the value of life and of virtue. The "Straußfedern" show no essential advance over the pessimistic resignation of "Lovell". They afford no solution to the charade of life³⁶).

"Peter Lebrecht", 1796, an enlargement upon a tale from the "Straußfedern", is regarded by Haym as being of the same stamp as these. "Das ganze Buch", says Haym, "erscheint, ganz wie die meisten Stücke der Straußfedern, als eine heitere Ernüchterung von seinen eigenen, in den beiden tragischen Romanen begangenen Phantasiedebauchen³⁷)." Tieck is trying by means of this humorous didactic story to expel the evil spirits and spooks that torment him. And yet, according to Haym, "Peter Lebrecht" lacks a genuine, positive content. Its humor, in fact, springs only from Tieck's "Erholung von der Lovellschen Verstiegenheit und Aufgeregtheit"³⁸).

But Tieck was saved. Through Wackenroder, according to Haym, his musical sense was aroused; and a positive, lasting, and constructive "Lebensanschauung" was established, which lifted him out of the depths of melancholy and despair. He became, by virtue of these two qualities, a thoroughgoing romanticist, in fact, the most representative of romantic writers.

This remarkable transformation is due, according to Haym, to no one else than to him whose fine musical sense, trusting idealism, and genuine enthusiasm for art had accompanied Tieck as early as the beautiful periods of Erlangen and Göttingen, namely, Wilhelm Heinrich Wackenroder³⁹).

The first unmistakable evidence of Wackenroder's influence upon Tieck and, with it, the first faint gleams of genuine romanticism are to be found in what Haym characterizes as "musikalischer Ton" and "ahndungsvolle Stimmung" in Tieck's "Volksmärchen"⁴⁰). These "Volksmärchen" appeared in 1797 in three volumes, in the publishing house of Nicolai, under the title, "Volksmärchen von Peter Lebrecht", and comprised such diverse productions as "Karl von Berneck", a companion work of "Abdallah" and "Lovell"; "Die Schildbürger"; "Blaubart"; and "Der gestiefelte Kater".

During the period of the composition of these works, says Haym, Tieck was in reality merely convalescing from the Lovell fever and, at the same time, from the cure which he had used against it, namely, the diet of didactic rationalistic satire in the "Straußfedern"⁴¹). But now through the "Kindlichkeit" of these old poetical wood-cuts, Haym sees peering forth the innocent expression of the countenance of Wackenroder⁴²). The soft, musical qualities of Wackenroder and their influence upon Tieck must be taken into consideration in reviewing these tales⁴³). This musical tone coupled with a certain "ahndungsvolle Stimmung", runs through the tales of the "Volksmärchen". In the last analysis, these tales are really nothing more than a variation of the theme employed in "William Lovell" and the "Straußfedern"; but a variation, nevertheless, by means of which Tieck, so to speak, vitalizes (verflüchtigt) his material, plays and makes music with it. Tieck has finally wearied of futile reflections and of useless debauches of the imagination and has fallen back on "das Unsagbare der Ahnung und Stimmung". On this account he uses, of the material world, only what is most immaterial; he employs language merely as an instrument for the attainment of musical effects. This infusion

of "Ahndung" and "Stimmung", however, into Tieck's "Märchenkomödien", these first touches of the romantic, are ascribed to the power which Wackenroder's fine musical sense exerted upon Tieck⁴⁴).

But all of Tieck's early works, "William Lovell", "Abdallah", the "Straußfedern", "Peter Lebrecht", and the "Volksmärchen", lacked a positive content. They were without pathos and were devoid of a real, genuine "Lebensanschauung". "Lovell" and kindred works, says Haym, permitted a glance into the abyss of an unfathomable scepticism and despair which knew no higher wisdom than melancholy renunciation. In the satirical buffoonery and farcical spirit of the "Straußfedern", the physiognomy of the poet brightened up. But this forced cheerfulness had a decided touch of the banal and frivolous. The most positive elements of Tieck's poetry heretofore had been partly the musical mood in which he retold the stories of the old chapbooks and composed airy songs, partly in the portentous tone (ahndungsvolle Stimmung) in which he composed folktales like "Der blonde Eckbert"⁴⁵). And yet, exclaims Haym, how meagre, how incorporeal, how like a mere breath of air all this was⁴⁶)! It seemed as if Tieck's poetry were feeding upon itself and as if it were impossible for it to seize upon any deeper, more tangible, and genuinely valuable emotional and intellectual content⁴⁷).

But finally in 1797, 1798, and 1799 Tieck published three works, written either wholly or in part by himself, which stand for a definite philosophy of life and as a memorial to the intimate personal and intellectual friendship with Wackenroder: namely, "Die Herzensergießungen eines kunstliebenden Klosterbruders", "Phantasien über die Kunst", and "Franz Sternbalds Wanderungen". These works, says Haym, are quite different from the other productions of Tieck's early years; they have a unique, original character; they are filled with a positive pathos, with a substantial content: in short, they are genuine romantic productions. And the romantic qualities in

which these works abound are due wholly to the influence of Tieck's co-worker and friend, Wackenroder.

Wackenroder, says Haym, had one great advantage over Tieck. In pure and chaste reverence for art he had early in life found a safe asylum from those sceptical moods which tortured Tieck so incessantly. Tieck lacked a firm, unquestioning faith, whereas Wackenroder had such a faith in abundance. A record of this faith, which, according to Haym, affected deeply the history of German literature and exerted a determining influence upon Tieck's mode of thought and feeling as well as upon that of the whole post-Goethean generation of authors, is contained in the "Herzensergießungen" and in the "Phantasien". Of the "Herzensergießungen", Wackenroder composed about six sevenths; of the "Phantasien", about one half; Wackenroder's central ideas pervade both works. The portions written by Tieck are merely conscious efforts to enlarge upon Wackenroder's leading thoughts⁴⁸).

From these two works Haym derives Wackenroder's whole confession of faith. The cardinal points emphasized follow. Wackenroder is anything but a ratiocinating, systematic theoretician of art. He has nothing in common with the trained aesthetician. "Aberglaube ist besser als Systemglaube", exclaims Wackenroder, "Wer ein System glaubt, hat die allgemeine Liebe aus seinem Herzen verdrängt". In this tone assuredly, says Haym, the gospel of art had not been proclaimed before in Germany, neither by Winckelmann nor Lessing, Goethe nor Heinse⁴⁹).

In the second place, Wackenroder welds art and religion into an indissoluble whole. He praises the older painters because they made painting loyally subserve the cause of religion; he admires Albrecht Dürer equally for his piety and for his artistic aims and efforts. Art itself becomes the object of Wackenroder's devotion. He would like to make it the business of his life "vor der Kunst niederzuknien und ihr die Huldigung einer ewigen, unbegrenzten Liebe darzubringen".

The third point in Wackenroder's confession of faith is his championship of the art of the Middle Ages, more specifically, the art of mediaeval Germany. Wackenroder finds in his own age very little of the reverence for art of which he is so full. The age of the Enlightenment is without piety and without art. Not that he was a one-sided enthusiast for mediaeval art at the expense of the art of other ages, for he held that a true lover of art must wander through all of its gardens and rejoice in all of its springs. But the inclination of his individual taste lay in the direction of the mediaeval German; and in this spirit he pens sketches of the lives of the great masters, with Vasari before him as a model. Tieck adds several sketches, and the work is called "*Herzensergießungen eines kunstliebenden Klosterbruders*".

The fourth point, according to Haym, in Wackenroder's theory of art is his appreciation for music. Music is to Wackenroder the art of arts, the one which is most wonderfully able to separate the human soul from the dross of earthly existence and to concentrate and preserve the most exalted emotions of the spirit. It is the art which teaches the feelings to feel. Wackenroder devotes a whole tale in the collection of "*Herzensergießungen*" to the elucidation of this theme. It — the last story in the series — is entitled "*Das merkwürdige musikalische Leben des Tonkünstlers Joseph Berglinger*", and portrays the life of a young lover of music who is destroyed by the vast discrepancy between his musical ideals and reality. One can easily guess that Joseph Berglinger is none other than Wackenroder himself. "*Niemals vielleicht*", says Haym of this tale, "*ist in einer kindlich stammelnden, mit dem Ausdruck ringenden Sprache schöner, wahrer, sinniger und lebendiger von der Seligkeit des musikalischen Genusses, von Wesen und Wirken der Tonkunst gesprochen worden*".

Wackenroder died on the thirteenth of February, 1798, at the early age of twenty-five. He had indeed fled early in life from the land of doubt, which held Tieck for so long a time in thrall, into the land of art and music, "*in das Land des*

Glaubens''⁵⁰). But the breach between his inner life of devotion to art and the demands of the real, material world was complete. He left his friend a rich spiritual heritage. His immediate legacy consisted of a number of sketches. Tieck added a few of his own and called himself the editor of the whole book. Thus appeared, in 1799, the "Phantasien über die Kunst für Freunde der Kunst".

United as the two friends were in life, Haym declares, they stood in equally close communion in these literary memoirs. Tieck's imagination was kindled by Wackenroder's reverence for art, and upon Tieck had descended the enthusiasm of the Klosterbruder and of Joseph Berglinger⁵¹). Tieck was far superior to his introspective, plodding friend in the matter of facility of expression. So he was at first tempted to file and revise the essays bequeathed to him by his friend. He soon became convinced, however, that he could not rewrite them, but that he might write others in a similar spirit. The pious, contented fervor of the Klosterbruder attracted him and exercised over him a magic power. Heretofore, asserts Haym, Tieck, in the exercise of his poetic talent, had risen above the spirits of pessimism and unbelief only by means of a careless, frivolous imagination. But now, says Haym, Wackenroder taught him to believe in imagination and art as in objective powers. Now for the first time, Tieck realized that this faith was indeed like a religion; now for the first time, the religious sense, which had lain dormant in Tieck, was awakened, thanks to the offices of his more spiritually-minded friend.

On the whole, asserts Haym, there existed between Wackenroder's views and Tieck's poetic manner, enough similarity to cause Tieck to adopt Wackenroder's ideas, his modes of thought, feeling, and expression, to cause him, in short, to indulge in what Haym calls "wackenroderisieren". Wackenroder is declared to be genuine; Tieck is an imitator. He is "ein plattierter Klosterbruder"⁵²). About one seventh of the "Herzensergießungen" was written by Tieck, but almost one half of the "Phantasien" can be attributed to him. In both

works, the chief difference between Tieck and his model lies in his attempt to give his portions more variety and charm by the addition of all kinds of little fanciful inventions, by the insertion of pleasing little lyrics, and by his ornate, rhetorical style. Tieck is said to be above all things more one-sided, more paradoxical, more given to exaggeration. Lover of the drama and admirer of Shakespeare that he is, he varies Wackenroder's assertion regarding the primacy of music over speech, and states that the symphony is far superior to the drama. He exaggerates Wackenroder's view of piety and Christianity and includes in it much of the devotional zeal of an orthodox Catholic. Tieck thus first drew the fatal conclusion to which, sooner or later, the motifs of the "Klosterbruder", the abstract enthusiasm for art, the maudlin interest in the Middle Ages, and the intensity of musical moods had of necessity to lead.

But the active, inventive faculty of Tieck goes a step further, declares Haym. Unlike his friend, Tieck could not be satisfied with giving expression to his devotion to art in a merely subjective effusion. Accordingly, with the pathos and the ideas which he had received from Wackenroder, Tieck constructed a detailed narrative under the title of "Franz Sternbalds Wanderungen, eine altdeutsche Geschichte". The project had been planned in common by the two friends, and certain portions had been thoroughly discussed by them. Wackenroder became ill and died, and Tieck had to complete the novel alone. To this latter circumstance, according to Haym, is due the fact that "Franz Sternbald" is not a mere reproduction of Wackenroder's ideas on art. Haym points out four different elements which go to make up this novel.

The first element is, of course, the basic foundation laid by Wackenroder. Franz Sternbald is one more variation made by Tieck of the motifs of the Klosterbruder. But here, just as in the "Phantasien", one can see how the points of view of Wackenroder lose their naiveté and receive a sharper, more one-sided interpretation. Under Tieck's method of treatment, the views of Wackenroder become vague; they lose their simple

directness; even the very exaggeration of these views by Tieck causes them to lose much of their original vigor⁵³).

The second element of this tale, which is added to it from Tieck's own life, is the Lovell mood. This self-analyzing hypochondria arises anew after Wackenroder's death, and refuses to be dispelled by his friend's innocent and unconditional enthusiasm for art.

The third element, which is quite incompatible with the purity and chastity of the ethereal Wackenroder, is represented by the salacious spirit which startles the reader in the second part of "Sternbald" as something new and alien. This frivolous, sensual strain, Haym tells us, comes not from Wackenroder, but from Heinse, whose "Ardinghello", also a cultural novel, preaches a gospel of art which goes hand in hand with naked, undisguised sensuality.

There is yet one more element which goes to make up this novel and which serves to shed light upon the circumstance that Tieck adds to "Sternbald", a work originally inspired by Wackenroder, such a seemingly discordant element as came from "Ardinghello" and "Lovell". This new note in Sternbald is due to "Wilhelm Meister". In other words, "Franz Sternbald", planned at first as an embodiment of the ideas of the "Klosterbruder", became finally both in form and content, the first important imitation in German literature of Goethe's "Wilhelm Meister" as it was then interpreted, or rather misinterpreted, by the romanticists⁵⁴).

So "Sternbald" presents a double contrast to Tieck's earlier works. In the first place, Tieck had learned from Wackenroder that in reverence for art, and in the devout surrender of the soul to the high emotions of the imagination, there resided a power which could overcome the figments of doubt and scepticism. "Sternbald", says Haym, is borne up by this positive pathos. In "Lovell" we find absolute "Entleerung von allem substantiellen Gehalte", whereas in "Sternbald" we meet substantial content to such a degree that it constitutes the basic fabric of the whole⁵⁵).

In the second place, we have in "Sternbald", because of the influence of "Wilhelm Meister", a world of cheerful, harmonious fancy; all dissonances of Tieck's former works have been toned down; the softer notes now predominate, and the musical spirit permeates and controls the whole. "Im Sternbald zuerst", concludes Haym, "konstituierte sich der romantische Geist nach seinen beiden am meisten charakteristischen Elementen, dem Elemente der frommen Kunstandacht und dem Elemente der hyperidealistischen Poetisierung der Welt und des Lebens⁵⁶).

The former element, "fromme Kunstandacht", is engendered in Tieck directly by Wackenroder, Haym asserts. The latter, "das Element der hyperidealistischen Poetisierung der Welt und des Lebens", appears in "Sternbald" as a reflex and variation of one of the elements in "Wilhelm Meister". But it is in reality only a "Steigerung der Methode der idealisierenden Phantasie", which one sees appearing in Tieck's "Volksmärchen" in the form of "musikalische Stimmung" and "ahnungsvoller Ton". And for the presence of these two latter qualities in Tieck, Wackenroder again is responsible. Thus, in the last analysis, Wackenroder is responsible for the origin of the romantic elements in "Franz Sternbald", Tieck's first really romantic work. And these two elements Haym calls, as we have seen, "fromme Kunstandacht" and "hyperidealistische Poetisierung der Welt und des Lebens".

c) Attitude of Later Investigators toward Haym's View.

Later investigators have generally accepted Haym's conclusions regarding Wackenroder's influence upon Tieck⁵⁷). This is especially true of the older workers in the field and of the general historians of German literature.

Very recent investigators, however, show a strong tendency to disagree with Haym. Pulver, for instance, does not agree with Haym that Wackenroder first influenced Tieck to

introduce music into his comedies. He says, in discussing his opinion, "Die Verwendung der Musik in der Komödie lag der ganzen Zeit zu nah, als daß die Reichhardtsche Geselligkeit oder Wackenroders Schwärmerei ihm diese Gedanken eigens hätte näherbringen müssen" ⁵⁸). Wüstling finds romantic elements even in "William Lovell" ⁵⁹), thus holding a view which is quite out of accord with Haym's theory.

Such recent, independent investigations are most probably what Walzel has in mind when he states that modern research has superseded Haym "in der Auffassung und Würdigung der Romantik, in dem Nachweis ihrer Voraussetzungen, in der Erfüllung der romantischen Persönlichkeit" ⁶⁰).

In general, however, the work of later investigators touching upon Tieck's romantic approach is based upon the conclusions of Haym. So by disproving Haym's main assumptions and conclusions on the central question, one invalidates at the same time the arguments of all later investigators who have adopted Haym's point of view.

d) Critical Analysis of Haym's View.

The main facts which Haym has gathered and upon which he bases his conclusions regarding Tieck's approach to romanticism cannot be assailed. The praise of Haym's comprehensive thoroughness contained in Wernaer's introduction is fully justified ⁶¹). That is too what Walzel extols, "Die Verarbeitung des Stoffes und die Analyse der Werke" ⁶²). With untiring industry and infinite patience, Haym amassed a whole storehouse of facts connected with Tieck's approach to romanticism.

But well established as these facts are, Haym's interpretation of them leaves much to be desired.

The chief defect of Haym's interpretation of the question under consideration and the one, moreover, which leads him to adopt his peculiar and mechanical theory, lies in his mistaken impression of the essential characteristics of Tieck's mind. It is evident from a closer study of the whole question that Haym

seriously underestimates Tieck, both as regards his personality and the original strength and versatility of his higher poetic powers. If we did not have ready access to the sources, we should get the impression from Haym that Tieck possessed but an insignificant personality. Haym represents Wackenroder throughout as dominating Tieck. Wackenroder originates ideas, unfolds them, impresses them upon his friend, and thus almost totally determines the higher poetic growth of Tieck. Wackenroder is portrayed as active, Tieck as passive. As a matter of fact, however, the opposite is true. *The dominating personality is always Tieck.* Wackenroder is gentle, sensitive, and retiring. Tieck is courageous, self-assertive, and vigorous.

Haym likewise gives the impression that Tieck's intellectual life was woefully meagre, that he was not an independent thinker. Neither does Haym lay sufficient stress upon Tieck's extensive readings and the manner in which they affected him. Tieck is supposed to have had no extraordinary intellectual grasp, but to have taken up what lay nearest at hand. He came into contact with Wackenroder's ideas; and we are to believe that for lack of any convictions of his own, he readily adopted the main points of view of his friend.

Here again one will find, upon a closer scrutiny of the facts in the case, that exactly the opposite is the true state of affairs. Tieck's universality of interests and breadth of culture will be fully shown in Part IV of this investigation. Then it will be seen that Wackenroder's deep but limited range of thoughts and interests made up a very small part of the wealth of ideas which struggled in Tieck for supremacy.

A close inspection of the dates in connection with the early life of Tieck and of Wackenroder will tend to discredit much of Haym's argument that it was due solely to Wackenroder that Tieck attained to a positive philosophy of life and became a romanticist.

Haym's fundamental thesis is, of course, that Wackenroder made Tieck a romanticist. But Haym grants at the same

time that none of this influence of Wackenroder upon Tieck is in evidence in Tieck's works before the "Volksmärchen" (1797—1798). Haym even emphasizes the fact that in "William Lovell" there is not a trace of Wackenroder's faith in art and idealism⁶³). According to Haym's interpretation, "William Lovell" is a thoroughly sceptical and pessimistic work, indeed a novel of despair. It is referred to by Haym as containing no answer to the riddle of life; there is said to be in it not a grain of faith in the ideal⁶⁴).

But if we examine the facts in the case and scrutinize the poetic development of Tieck chronologically, we find a different state of affairs. We must above all bear in mind that the composition of "William Lovell" occupied Tieck for fully four years, namely, from 1792 to 1796. The novel was first planned toward the end of the year 1792, and the earliest parts put on paper at the beginning of 1793. The whole work was completed in 1795, and appeared in two instalments in 1795 and 1796⁶⁵).

Although engaged in other literary labors, he gave to this work his deepest thought and most serious attention. It is generally and justly regarded as his most representative work of this period, a work which throws a fuller light upon his personality at that time than any of his previous productions. Indeed, there is no other production at any other period of his career which stands in closer relation to his inner life than "William Lovell".

The years 1792—1796 embrace the period of Tieck's most intimate intellectual and spiritual association with Wackenroder. This association had begun very early in the lives of the two men and grew closer as the years went on. "Beide wandten sich mit ganzer Kraft dem Leben in der Phantasie und Dichtung zu", says Köpke⁶⁶). They were constant companions while attending the Friedrich Werdersche Gymnasium in Berlin; and it was a great blow to Wackenroder when his father, in the spring of 1792, kept him at home while Tieck departed for the University of Halle. Frequent exchange of

letters had to make up for the lack of personal association until Easter, 1793, when Wackenroder was at last permitted by his father to join Tieck in the quaint and picturesque little university town of Erlangen. Wackenroder chose to attend this university because during the previous year a deep interest had been aroused in him for all the glorious and inspiring world of mediaeval German art and life, by a scholarly pastor in Berlin by the name of Julius Koch⁶⁷). Now with fine poetic instinct, he divined that in the region about Erlangen he would come into concrete relations with the mediaeval world which had so aroused his fancy while he was under the influence of his teacher Koch.

Erlangen, to be sure, offered little in the way of scholarly learning. All the more promise did it hold out to the two young men from the flat plains of Brandenburg in regard to beautiful scenery, good-natured people, artistic mediaeval associations, and rich spiritual life. For they, who were accustomed heretofore only to the sterile, prosaic North, with its modern institutions, its rigid, formal Protestantism, and its no less rigid and conventionalized rationalism, now had an opportunity to revel in the genial, sunny climate of southern Germany, with its beautiful hills and rivers, its quaint architectural reliques of the middle ages, its warm-hearted inhabitants, and its easy-going Catholicism.

They visited the lovely Fichtelgebirge, the valley of the Main, the antique town of Bamberg, and, above all, Nürnberg, so rich in treasures of mediaeval art. They visited old castles and fallen ruins, and oftentimes imagined themselves back in the days of chivalry and of the robber-knights. Almost every house, asserts Köpke, was a monument of by-gone days. With pious reverence they removed their caps at the graves of Albrecht Dürer and of Hans Sachs. "Von selbst ward das Leben des alten Nürnberg zu einem Kunstroman", says Köpke⁶⁸). And here there arose in their souls the determination to fix all of these powerful, spiritual impressions in enduring works of art. Tieck and Wackenroder, during this half year spent in

Franconia, literally became the discoverers for German romanticism of the beauties of South German scenery and mediaeval German art and life. Their interesting sojourn in Erlangen and the great experiences they enjoyed there marked the culminating point in the friendship between Tieck and Wackenroder. Never again did they stand so wholly under the spell of a single dominating spiritual influence. Their close relationship continued, however, in a modified form, during Tieck's second stay in Göttingen from the fall of 1793 to the fall of 1794, and in Berlin from the fall of 1794 till Wackenroder's death, February 13, 1798. We may add in passing that Köpke has much to say about the literary relations of Tieck and Wackenroder in Berlin, especially about their mutual work on the "*Herzensergießungen*", but he says very little about their personal relations at this time.

"William Lovell" is a work projected on a large scale. It is, in fact, the greatest single literary work in Tieck's early career. It is, too, a most serious book, revealing an honest struggle to answer the great problem of life. There is in it something of the titanic revolt which was so well known to Tieck from his enthusiastic devotion to the productions of the "*Sturm und Drang*". There is also in it a suggestion of the Faust spirit. "William Lovell" is a stupendous effort on the part of the author to clarify his own vision and if possible to arrive at a positive, constructive view of life. It involves essentially the great question of the validity of idealism.

But what does one find to be the result of Tieck's anxious search after truth in "William Lovell"? And how does Wackenroder's idealism manifest itself in the novel? In Haym's own words, "William Lovell" was not "*die Antwort auf diese Frage, [concerning the validity of idealism] es war in der Form der Schilderung und Erzählung diese Frage selbst, die in langnachhallendem, vielgebrochenem Echo unbeantwortet zu dem Frager zurückkehrte*"⁶⁹). Haym concedes, furthermore, that there is not a touch of Wackenroder's constructive thought in this

greatest of Tieck's youthful works, revealing the very soul of the author as it was at that time⁷⁰). As we have seen, "William Lovell" was written during a period when Tieck stood in the most intimate personal relationship to Wackenroder. There is no reason to doubt that many of the ideas expressed in the "Herzensergießungen" were, during that period, held and cherished by Wackenroder. Indeed we may safely assume that some of the essential ideas of Wackenroder's romanticism precede his university period. One may infer this from the letter which he wrote to Tieck early in 1793, in which he discusses mediaeval German poetry⁷¹). The Wackenroder of 1793, in all probability, differed little from the Wackenroder of 1797; hence the ideas of the "Herzensergießungen" were probably known to Tieck during the period of his connection with Wackenroder.

In view, therefore, of the intimate personal relationship between the two men from 1792 to 1796, we might expect Wackenroder to influence, if not determine "William Lovell". Here Tieck might have found an answer to the fundamental problems which are presented by him at such length and with so much glow and passion in his novel. Are we not therefore almost forced to conclude that if Wackenroder really succeeded in imbuing Tieck with his own constructive idealism, it should reveal itself in the most representative and personal work written by Tieck in 1792—1796, the formative and most impressionable period in Tieck's life, the period when his relations to Wackenroder were most intimate? But as a matter of fact, nothing of Wackenroder's intense appreciation for art, and especially of his worshipful attitude toward mediaeval art, music, and painting, are in evidence in "William Lovell". Tieck had here a splendid opportunity to embody a constructive view of art and life in his novel, especially in the chapters devoted to the hero's life in Rome. But instead, Tieck portrays in Lovell's sojourn in Rome, scenes of gross sensuality, and introduces the reader to Andrea Cosimo's philosophy of pessimism and of utter contempt for humanity and idealism.

Another place where Wackenroder's constructive view of life might have been introduced into "William Lovell" with telling effect is in the delineation of the character of Balder. Balder has unquestionably a strong tinge of romanticism in his make-up. He is dreamy, enthusiastic over things of the spirit; he beholds visions and has premonitions. Personally he seems to have some resemblance to Wackenroder himself⁷²). But as regards his ideals, we find that Balder's romantic outlook has little in common with Wackenroder's mystic idealism. It is timid and apologetic, and arrives at its conclusions through processes of ratiocination, thus standing in direct opposition to Wackenroder's intense and devout appreciation of art.

Haym's interpretation of Wackenroder's relations to Tieck compels him to conclude that there is no romanticism at all in "William Lovell"⁷³). He denies that there is any positive content of a constructive, romantic nature in the whole of "William Lovell". Haym is forced to this conclusion by the exigencies of his fundamental assumption that the influence of Wackenroder upon Tieck did not assert itself until the period of the "Volksmärchen". But why this arbitrary assumption that Wackenroder did not really influence Tieck before 1797 and that his truly romantic career did not begin before 1798? Is it true that there is no romantic content in "William Lovell" and in Tieck's other works written before 1798? As a matter of fact, there are considerable romantic elements in "William Lovell". These are indeed of an entirely different order from Wackenroder's ideals; but they are nevertheless genuine, characteristic romantic qualities, and we intend to prove this statement at some length in Part IV of the present investigation.

Regarding the question of the origin of the romantic elements in "William Lovell", let it be stated here that it is the point of view of this dissertation that Tieck arrived at a romantic view of life, not merely through Wackenroder, as Haym claims, nor even *primarily* through him, but through other interests. These Haym too might easily have seen and traced, had he not proceeded in his analysis of Tieck's romantic

development from what seems to us to be an arbitrary assumption.

It is obvious, then, that Haym's central position in regard to Tieck's development as a romanticist is erroneous. It is one-sided and utterly misleading. One readily perceives that in order to form a more reliable opinion of Tieck's approach to romanticism, one must adopt a more thorough and psychological interpretation. The whole question must be approached in a larger and more comprehensive way. We must study the question from the point of view of the slow psychological development of Tieck through his "William Lovell" period (1792—1796) up to 1798. And so we shall find that during this period it was not preeminently Wackenroder, but many other influences derived largely from literature and the arts, that gradually aroused in him his native but long half-dormant and confused romanticism. He was essentially a romanticist, even in his "Lovell" period, but a romanticist of a different order from Wackenroder; hence Wackenroder's romanticism exercised practically no influence upon him during his "Lovell" period; and after 1796, when his romantic nature had grown stronger and more positive, it absorbed and reinterpreted such elements of Wackenroder's romanticism as seemed then to be in accord with his spiritual development.

If we now proceed to examine the peculiar character and content of Tieck's romanticism *as represented by Haym*, we shall find that these are not necessarily determined by Wackenroder, but may be more *naturally* explained by a study of Tieck's personality struggling for self-assertion in the midst of the many conflicting influences that were working upon him.

The three elements by means of which Wackenroder is supposed by Haym to have effected Tieck's conversion to romanticism are called by Haym "musikalische Stimmung", "ahnungsvoller Ton", and "fromme Kunstandacht". By means of these three elements Tieck is said to have become a romanticist with a real, substantial message, culminating in the last-mentioned quality, namely, "fromme Kunstandacht".

In discussing these three important elements in Tieck's romanticism which Haym throughout ascribes to Wackenroder's influence, we intend to show that they may be more naturally explained by a study of his character in its reaction upon his environment during the period of his youth and early manhood.

The first term, "musikalische Stimmung", is paraphrased by Haym as "das Musikalische" ⁷⁴), "musikalische Weichheit" ⁷⁵), "Poesie der weichen Stimmung" ⁷⁶), and "romantische Poesie" ⁷⁷). The term evidently stands in Haym's mind for all the gentle, idyllic, lyrical, operatic, fairy-tale qualities in Tieck's poetic art.

In the discussion of "Magelone" Haym lays considerable emphasis upon the presence of "das Musikalische". Tieck has transformed the simple, straightforward old folk-tale; and under his pen it has become "verziert, verweichlicht und versüßlicht. Der naive epische Ton muß einem idyllischen und lyrischen Platz machen" ⁷⁸). Haym sums up this element of music in "Magelone" with the words, "Ein Garten mit plätschernenden Springbrunnen und rauschenden Bäumen, Musik von allen Sorten, Töne, die sich mit Farben vergleichen, Schmerzen und Tränen, die sich auf Zweifel und Sehnen reimen, endlich bunte, wunderbare Traumgestalten . . . Nicht indes die ganze Weise, nicht alle Töne der nunmehrigen Tieckschen — der romantischen Poesie übersehen wir damit" ⁷⁹). In "Magelone", accordingly, we find the musical content identified with a lyrical, idyllic, cheerful dream element, which is conceived of as being romantic.

In the "Der blonde Eckbert" we have much the same quality: fantastic, dreamy music. Its purpose in this story is to render innocuous the substratum of horror underlying the tale: the mood is used for the attainment of fantastic, musical effects. This "Verflüchtigung", as Haym calls it, is a sort of extract of poetry made into a self-supporting, independent essence ⁸⁰).

In the dramatic production, "Ritter Blaubart, ein Ammenmärchen in vier Akten", the musical mood is introduced in

order to attune the reader's soul to the fairy-tale nature of the play. It is identified by Haym with operatic coloring⁸¹).

The musical mood is represented as reaching its fullest use in "Die verkehrte Welt", 1799, and in "Zerbino", 1799. In these works we have the very "Duft musikalischer Stimmungen poetisiert und aufgeheitert, . . . in Worte statt in Noten gesetzte Symphonien, Rondos usw."⁸²). — In "Zerbino" we have the "Poesie der weichen Stimmung", which Haym says is identical with "das Musikalische"⁸³). Haym's estimate is contained in his allusion to it as "jene an Ahndungen und Stimmungen naschende, zur Bescheidenheit der Musik heruntergekommene Poesie"⁸⁴).

Haym's theory is that Tieck received the element of "musikalische Stimmung", in short, the romantic mood with all that it implies, from Wackenroder. Haym argues from the fundamental premise that Wackenroder possessed a musical ear. Hence he must have had and did have a fine sense for versification, euphony, rhythm, and the formal properties of poetry⁸⁵). Tieck, on the other hand, lacked a musical ear⁸⁶). This assumption by Haym is doubtless based on the story told by Köpke of Tieck's unlucky attempts on the violin⁸⁷) and his complete discomfiture when he tried to play for a private dancing party⁸⁸). Köpke concludes, "von diesen musikalischen Leiden befreite ihn erst eine spätere Zeit. Er mußte die Schule zweier Meister durchmachen, obgleich es dem Vater nicht entgehen konnte, daß es dem begabten Sohne an jedem Berufe für die Ausübung der Musik und, bis jetzt wenigstens, auch an dem äußern Sinne für dieselbe fehlte".

From these statements by Köpke and in spite of the purposeful qualification contained in the last-mentioned one in the words "bis jetzt wenigstens", Haym calmly concludes that all of Tieck's musical qualities, all the musical elements in Tieck's poetry, are from his friend Wackenroder. Haym says, "Bei aller Bescheidenheit macht er (Wackenroder) geltend, daß er zwar an Genialität und Schwung der Gefühle sich unterordnen müsse, dagegen über alles Formelle sich ein sicheres

Urteil zutrauen dürfe. Er darf es in der Tat. *Denn er hat, was dem Freunde fehlt, ein musikalisches Ohr.* Seine Urteile ver-raten zwar noch keinen geläuterten Geschmack . . . aber doch einen reizbaren Sinn für das Schöne”⁸⁹).

In view of the arguments adduced by Haym, it seems to us that he is in error regarding the interrelation between the arts of music and poetry. Experimental psychology has proved that although these two arts are related in their similar appeal, they are nevertheless totally distinct in point of their essential characteristics. It is possible, for instance, for a man to write musical poetry of the first order and yet lack an ear for music, indeed have no appreciation for it. Charles Lamb tells us that he has no ear for music, and his friends vouch for his utter disgust with Mozart. Yet Professor Alden selects Lamb’s “Old Familiar Faces” as an example of “lyrics which seem analogous to the song in their formative impulse — so that they may easily be thought of as seeking musical expression”⁹⁰). So Haym’s fundamental premise is found to rest upon an assumption which has no psychological foundation⁹¹).

But even if one should grant the organic connection between music and poetry of which Haym speaks, it still would remain to be proved that Tieck had no sense or appreciation for music. In the passage from Köpke quoted above, the words “bis jetzt wenigstens” surely deserved a closer scrutiny by the usually careful and painstaking Haym than he actually accorded them. For it is quite plain from the various statements made by Köpke regarding the question of Tieck’s relation to music, that Tieck was by no means tone-deaf, but that he possessed a musical sense of no mean order. It was rather dormant at first, perhaps, and did not receive adequate expression in performance; but in the stimulating atmosphere of the artistic Reichhardt circle, it finally reached a fairly high state of development. “In einem Kreise”, says Köpke, “wo man nur Musik atmete, mußte sich endlich auch sein bisher noch geschlossenes Gefühl öffnen. . . . Gewann er auch jetzt keine Neigung, selbst ausführend teilzunehmen, so fing er doch

an, in den klassischen Werken die Geheimnisse der Musik zu ahnen"⁹²). Indeed, Tieck's appreciation developed to such an extent that, in contrast to the current taste, he became a devotee of Mozart⁹³). Köpke concludes by saying that Tieck's musical development, favored by many happy circumstances, had perceptibly increased during this period of his life — before his leaving Berlin to attend the university.

On the other hand, what does Köpke say about Wackenroder's musical sense? In the first place, we do not learn from Köpke that Wackenroder played a musical instrument, that he sang or composed, or that he was even a scientific critic of music. He was rather what one might term a creative listener, a connoisseur endowed with rare musical appreciation. In the second place, we do learn that he was not at all a master of poetic diction. Even Haym, strangely enough, grants this circumstance⁹⁴).

Haym's theory, then, that Wackenroder instilled into his unmusical friend the element which he terms "das Musikalische" and which he identifies with "das Romantische" is not proved by him. Other influences doubtless had just as much to do with the development of this essentially romantic quality in Tieck's lyrics.

The second element in Tieck which Haym traces back to Wackenroder is "das Ahnungsvolle". Haym gives no specific definition of this term, but mentions it almost always in connection with the other element, "das Musikalische", so that the properties of the two are for the most part indissolubly intermingled. On the whole, "das Ahnungsvolle" is thought of by Haym as a portentous, ominous tone, as a nameless, evanescent fear, or occasionally, as in "Der blonde Eckbert", as a strain of indefinable horror. In a wider sense Haym makes it embrace the transcendental elements in Tieck's "Volksmärchen".

In "Magelone" this "Unsagbare der Ahnung und Stimmung" plays an important part. Haym censures the poet for substituting in this tale a subjective lyrical tone for the

naive, direct tone of the old folk-story. Tieck is said to content himself with narrating dreams and accompanying them with dreamlike melodies. He has withdrawn to "das Unsagbare der Ahnung und Stimmung . . . und eben deshalb kann er von der sinnlichen Welt nur das Unsinnlichste brauchen". It is the same "ahnungsvoller Ton" mentioned by Haym on page 113 and identified by him with "romantische Poesie", page 81.

"Der blonde Eckbert", too, reveals what Haym designates as "das ahnungsvolle Innerliche, nur die unauflösbaren Residua von Leidenschaften und Empfindungen". Both "Der blonde Eckbert" and "Magelone" are told in this portentous, dreamy tone⁹⁵). In "Blaubart" "das Ahnungsvolle" is represented by one of the characters, "der halbverrückte Grübler", as Haym calls him, who has constant premonitions of future evil happenings⁹⁶).

"Die verkehrte Welt" and "Zerbino", too, are taken by Haym to be thoroughly representative of this "an Ahnungen und Stimmungen naschenden Poesie"⁹⁷). With regard to "Zerbino" especially, Haym says, "Die ganze Poesie darin ist ein märchenhaftes Klingen, ein Konzert, in dem sich der Reihe nach die Rosen und Tulpen, der Vogelsang und das Himmelsblau, die verschiedenen musikalischen Instrumente, die Quellen und der Strom, der Sturm und die Berggeister in charakteristischen Weisen vernehmen lassen. Tieck hat seinem Freunde Solger später gestanden, daß er den Zerbino zwar in ahnungsvoller Begeisterung, aber nicht aus dem Drange eines 'angefüllten, überströmenden Herzens' geschrieben habe"⁹⁸).

Now Haym's theory is that Wackenroder possessed a superabundance of this portentous, ominous mood and that he infused it into his friend Tieck, who possessed little or none of it. Wackenroder doubtless had a rich intuitional life. Köpke describes him as "eine ahnungsvolle, prophetische Natur", as a dreamy youth who was misunderstood by his more worldly-wise companions. "Sie begriffen das Weiche, Zarte, ja Rührende nicht, das wie ein geheimnisvoller Schleier auf seiner ganzen Erscheinung ruhte"⁹⁹).

But is Haym right in assuming that Tieck was lacking in the intuitive life so much dwelt upon and glorified by the romanticists? In his chapter on "Jugendgefährten" Köpke devotes several pages to Tieck's mental characteristics. The chapter begins, "Es war eine schöne, ahnungsvolle Zeit, als der Knabe (Tieck) zum Jüngling ward. . . . Sein Herz war zum Überfließen voll. Er hatte soviel zu sagen von seinen Träumen und Ahnungen, von seinen Gefühlen, die ihn selig machten und ängstigten zugleich"¹⁰⁰). Many other instances could be cited to show that this quality of "das Ahnungsvolle" was an important part of Tieck's temperamental equipment. This is the real Tieck in his youth, even before he entered into intimate friendship with Wackenroder. It is the point of view of this investigation that the element called by Haym "das Ahnungsvolle", embracing the transcendental qualities of Tieck's "Volksmärchen", was developed and strengthened infinitely more by other influences than that of Wackenroder. Proof for this statement will follow in Part IV of this dissertation.

The third element which Haym says Tieck received from Wackenroder and which served to make Tieck a romanticist, is the element of "fromme Kunstandacht". This element, according to Haym, has four constituent characteristic features: first, it represents an unsystematic aesthetic appreciation of art; second, it holds that art and religion are a single, objective essence to be worshipped and believed in; third, it considers the art of the Middle Ages the truest, most genuine object of devotion; fourth, it considers music the art of arts, most wonderfully able to remove all dross from human hearts, etherealizing them and teaching the feelings to feel.

Through this intense devotion to art, Tieck's poetry is said by Haym to have received a positive message, a truly "wesenhaften Gehalt", genuine pathos: in short, to have become romantic. For we must remember that, according to Haym, it is this element of "fromme Kunstandacht" primarily which stamps Tieck as a romanticist and which was the burden of his message for the Romantic School. However, a closer analysis

of Tieck's relation to Wackenroder's idea of "fromme Kunst-andacht" will show that this idea becomes with Tieck a mere temporary *mannerism*, for he never really attains to his friend's naive but strong faith in art. *Haym himself grants this fact.* On pages 128—130 he tells how Tieck tried to adopt the spirit of Wackenroder, how he indulged in what Haym calls "wackenroderisieren", and how he failed nevertheless to strike the true tone of Wackenroder's essays. Tieck's language is "geschmückter, rhetorischer, dialektischer". Tieck is, above all things, "übertreibender, einseitiger, paradoxer". He overstates Wackenroder's view of the primacy of music over language, and exaggerates Wackenroder's ideas of piety and Christianity in art. In other words, Tieck is only a superficial imitator of Wackenroder.

Furthermore, Tieck does not adhere to Wackenroder's standpoint. He merely makes his friend's ideals *temporarily* his own. That is why Haym qualifies his statement on page 119, "Wenn Tieck nun endlich doch — *vorübergehend wenigstens* [The italics are ours] — dahin gelangte, seiner Poesie nicht bloß den Anhauch einer positiven Stimmung, sondern einen wahrhaft wesenhaften Gehalt zu geben, so verdankt er es niemand sonst als dem, dessen gläubiger Idealismus, dessen reine Begeisterung für die Kunst ihm schon während der schönen Universitätszeit in Erlangen und Göttingen zur Seite gestanden hatte". The words "vorübergehend wenigstens" are an admission on Haym's part that Tieck's adoption of Wackenroder's peculiar type of romanticism was only temporary. In "Franz Sternbald", "fromme Kunstandacht" is merely a picturesque motif for the development of other interests than those of Wackenroder. And in the works written by Tieck after the "Phantasien", Wackenroder's ideas appear only as the faintest echoes of the "Herzensergießungen". Haym accedes to this point of view too in his chapter on "Die Krisis der Romantik" where he says, "So ging er [Tieck] nicht unter in den Irrtümern und Einseitigkeiten der Doktrin. . . Auch ihm steckte die Aufklärung im Blute; mit dieser Erbschaft seiner Er-

ziehung und Geburt fand er später durch alle Träumerei hindurch den Weg zu jener dialektischen Novellistik, welche die Probleme des modernen Lebens zwar nicht zu lösen, aber doch verständig mit ihnen zu unterhandeln verstand''¹⁰¹).

There are, besides, other strong romantic qualities, of which Haym takes little cognizance, that have their origin in Tieck's earliest youth and remain with him through the course of his whole life. These qualities will be discussed fully in Part IV of this investigation.

Haym, in his analysis of Tieck's early development, is so intent upon the romantic qualities in Tieck which he ascribes to the influence of Wackenroder, that he fails to do justice to many other characteristically romantic traits appearing in Tieck's early works which derive from other sources.

Tieck shows himself to be thoroughly romantic in his inherent love for sharp contrasts. He loves striking differences in tone and shading in art, music, and in moods. Tieck reveals this tendency in his own works both in choice of materials and in method of presentation. It seems to be a most natural procedure for Tieck to view the world first from one extreme and then from another and also from all the different stages between the two extremes¹⁰²). Tieck indulges quite naturally and spontaneously in this method of approaching the world. This Protean mobility of spirit appears in nearly all of his early works as a quality employed quite unconsciously. It was not until after meeting with Friedrich Schlegel that he became aware of its deeper significance. At the time when the two men met in Berlin, Friedrich was beginning to speculate upon his theory of romantic irony. As understood by Schlegel, this romantic irony was in the last analysis merely the conscious application to literary production of the mood which Tieck had been permitting to develop in his soul unconsciously¹⁰³).

Another characteristic romantic quality in the youthful Tieck to which Haym paid almost no attention at all is the evident striving of Tieck for breadth of development, versatility, and manifoldness as expressed both in life and in

literary productions. This was a favorite tendency of the romanticists¹⁰⁴), and was manifested in their outspoken attempt to embrace all of life in their poetry. Nothing was to be omitted, and due weight was to be attached to every phenomenon in the universe¹⁰⁵).

William Lovell in many respects represents this striving for universality. Lovell's Faustlike craving for knowledge and experience is only one of the many forms in which it appears in this novel. In the "Straußfedern" and in "Peter Lebrecht", this unconscious striving for a larger truth becomes even stronger; and finally in the "Volksmärchen", in the form of the romantic comedy, "Der gestiefelte Kater", it seeks to embrace everything: the author, the public, and the world.

Great and potent literary influences upon Tieck's romanticism are practically ignored by Haym. The reason why Haym fails to develop the gradual growth throughout Tieck's early formative period of such romantic elements as "das Proteische", universality, etc., is not far to seek. For these elements are not at all such as could have reached Tieck by way of Wackenroder. In his treatment of Tieck's romantic approach, Haym, for the furtherance of his interpretation, dwells almost exclusively on the tendencies fostered by Wackenroder. To have enlarged his scope so as to admit other noticeable romantic traits of Tieck, would naturally have compelled Haym to develop fully the origin and growth of these new traits. And this is a great weakness of Haym's interpretation. He does not point out the great wealth of constructive thought with which Tieck was daily steeping himself, even in the period of his darkest pessimism. Tieck's voluminous and diverse reading of the master minds of literature surely might have been expected to determine, to some extent at least, his growing idealism.

Personal friendships helping to confirm Tieck's romanticism are also treated inadequately by Haym. Haym is so positive that Wackenroder's constructive thought was the sole means by which Tieck was rescued from his pessimism and despair that he neglects to mention the helpful influence which

the various friendships of his circle in Berlin might have exerted. The romanticists made a cult of friendship. And when one bears in mind what friendship meant to them, particularly to Tieck¹⁰⁶), this omission on the part of Haym is a serious one in his analysis of Tieck's romanticism.

IV. Tieck's Approach to Romanticism.

a) General Remarks on the Nature of Tieck's Approach.

The growth of Tieck's romantic view of life is gradual and natural. There lies in the development of his romantic ideals, nothing that might be called sudden or abrupt. As Tieck's nature unfolds one can see in "William Lovell", the "Straußfedern", "Peter Lebrecht", and the "Volksmärchen", a slight but constantly growing faith in the validity of the productions of the world of the imagination. At the beginning, especially in "William Lovell", this faith is still a weak opponent of the spiritual chaos wrought by his one-sided, unsound intellectual speculations on the nature of man and of society. It is not fair to Tieck to make Wackenroder the determining force in the growth of his idealism. The situation is really very different. Not only is Tieck not determined by Wackenroder; but Tieck, after recovering from the Lovell fever and after gaining faith in the imaginative side of his nature, takes up the world of Wackenroder because he sees in it an interpretation of life which in 1798 seems to him to be essentially in accord with his own spiritual being at that time.

Tieck's chief characteristics are his longing for universality and for infinite constructive order, and his love for genuine poetry. From the very earliest beginnings, we can plainly see evidences of them. They might, from a certain point of view, be called the basic strivings of German romanticism.

Being thus essentially a romantic personality, Tieck at the very beginning of his career naturally feels greatly attracted by writers who are romantic and are considered as such by the leading critics and philosophers of the Romantic School in

Germany. Among the many romantic literary influences upon Tieck's poetic development, the most important were (1) the writers of the Storm and Stress period, including the early works of Goethe and Schiller, (2) Shakespeare, and (3) the writers of the Romance nations, particularly Cervantes.

Besides literary influences, there were also personal friendships which assisted considerably in confirming Tieck in his faith in the world of romanticism. Such personal influences were afforded by his association with the women of the romantic circle in Berlin. Through them Tieck became acquainted with Friedrich Schlegel and Schleiermacher, and finally with A. W. Schlegel. Hence, the culminating point in his personal relationships coincides with that of his development into a romanticist. Both occur in the year 1798. Then when Tieck has developed a firm faith in idealism, he finds a new significance in Wackenroder's ideas on art, interprets them in his own way, and uses them to some extent in his later romantic career.

This gradual growth of Tieck's romanticism can plainly be traced in the four chief works of his youth before 1798. These works are "William Lovell", 1795—1796, the "Straußfedern", 1795—1796, "Peter Lebrecht", 1795—1796, and the "Volksmärchen", 1797—1798. In these productions can be seen the gradual unfolding and maturing of Tieck's native romanticism as influenced by his reading and confirmed by contact with romantic personages. In these works, too, lie the causes which led A. W. Schlegel in 1798 to see in Tieck the most characteristic and promising poet of the new Romantic School.

The main body of this dissertation will be devoted to the study of this gradual development of Tieck into a romanticist along the lines indicated above.

b) Factors which Contributed toward Making Tieck a Romanticist in 1798.

1. Tieck Essentially a Romantic Personality.

The romanticists themselves felt that a genuine romanticist was a person that yearned for infinite, complete harmony, a harmony within his own self, between the spirit and nature of man¹⁰⁷). A romanticist feels the dissonances within his own soul and wishes to remove them. He aims to quiet the longing in his spirit for the absolute, to become conscious of the "Chaos"¹⁰⁸); but his final goal is ever to attain harmony.

The romanticist was well aware that the ancient Greeks offered to humanity an example of inner harmony never since equalled perhaps on such a universal scale. Firmly relying on his inner equilibrium and power, the ancient Greek, in the romanticists' conception, felt all-sufficient in himself and but rarely experienced that deep-seated yearning for a fuller development and life which characterizes the moderns; he never set out in quest of the absolute. But in this perfect self-satisfaction of the Greek there was an element of profoundest weakness. For the romanticist held that the Greek, after all, had limited himself in all of his philosophy, art, and life, to the relative¹⁰⁹). Hence his perfect self-satisfaction and apparent harmony. In this self-limitation lay the strength and the weakness of the ancient Greek¹¹⁰). This easily-won victory was not for the romanticist: for he could not be satisfied with **anything** short of the infinite; he craved no other harmony than that resting on absolute supports.

Furthermore, the romanticist could not persuade himself to adopt the sort of harmony enjoyed by the rationalist. By cleverly limiting himself to phenomena intelligible to ordinary reason, by anxiously refraining from drawing too near to the brink of the sub-conscious self with its host of novel phenomena, the rationalist had succeeded too in reaching a sort of pseudo-harmony. But with its woeful lack of variety, of breadth

of interests, and of depth of culture, it could never be adopted by the romanticist as a satisfying philosophy of life and art.

Much as the romanticist may have been given at times to share characteristic tendencies of Storm and Stress, this movement in its entirety could satisfy him no more permanently than could the concurrent rationalism of the age. The typical exponent of Storm and Stress tried to attain inner harmony by giving almost free reign to his emotions. Only in the full, unchecked sweep of his imagination and feelings did he believe that man could ever be at peace with his own soul. Yet, withal, there were lacking in him real interpretative insight and harmonious ordering of the experiences of life. The discordant jumble within the spirit of the Storm and Stress poet, the conflict between his emotional and rational self, could not permanently hold in thrall the earnest, questioning romanticist. This movement could not give him the infinite harmony he was seeking¹¹¹).

Goethe, particularly the youthful Goethe, was recognized by the romanticists as being a wonderfully harmonious soul, both by nature and through assiduous self-culture. In the Goethe of the earlier period, the romanticists ever believed that they had found a shining example of that complete harmony toward which they were themselves striving and the ideal which they wished to carry out and develop infinitely in their own lives and art. But to the Goethe of the later period, the period of his collaboration with Schiller in the grafting of the ancient Greek ideal upon the modern German trunk, the romanticists could give no approbation. They felt that Goethe's later ideal was nothing less than a surrender, a laying down of his arms to the relative, a giving up of the grand ideals of infinite yearning so nobly represented in the "Faust" fragment of 1790. Goethe, in the eyes of the romanticists, had attained inner harmony merely in the field of the relative; his harmony had been too dearly bought¹¹²).

In contradistinction to all of these other ideals of harmony, which he considered to be merely relative, and therefore in-

adequate, the romanticist aims to attain *infinite* harmony¹¹³). He intends to reach his goal by seeking in the first place an infinity of interests, and in the second place infinite constructive order among these interests¹¹⁴). In place of the narrow, restricted realm to which the romanticist felt all the previous literary movements had unnecessarily limited themselves, he is seeking an infinite diversity, fullness, richness, and wealth¹¹⁵). Nothing short of the infinite universe itself does he believe to be worthy of his powerful, searching spirit. And it is particularly upon the subconscious self¹¹⁶) that the romanticist turns his scrutinizing gaze. A chaos¹¹⁷) of phenomena, moods, interests floods in upon the romanticist's consciousness. Here is where the Protean mobility of the romantic mind comes into full play, for by a constant oscillation between extremes does the romanticist seek to avoid one-sidedness, which he fears, and to attain his desire of harmony¹¹⁸).

But desirous as the romanticist doubtless is of opening his mind to all of the vast complexity of interests in the infinite universe, in his striving toward an inner harmony that is to be likewise infinite, he seeks furthermore an infinite constructive order among all this diversity of interests¹¹⁹). Far from being an enemy of the free use of the intellect in dealing with the phenomena of the conscious and subconscious self, the romanticist actually demands its totally unrestricted employment¹²⁰). He wishes not only to face the infinite chaos, but also to secure an infinite understanding of it¹²¹). Only thus does he believe that man can arrive at a philosophy of life and art which will be all-embracing and free from the trammels of the relative, by which it seemed to him that the intellectual tendencies of his own and former ages were hampered.

This romantic goal of intellectual grasping of the infinite universe in all its complexity, this belief in the superiority of the human spirit over the facts of the universe, the conviction that man can rise at will over his environment, that the artist should be able to soar at any time over his creations, leads by a natural process to the theory of romantic irony¹²²). The fur-

ther thought that man can by a mere act of will control phenomena of nature leads to transcendental idealism and "Magie"¹²³).

But the romanticist is doomed to fail in his attempt to secure an infinite understanding of the infinite universe. His proud intellect can, after all, reach no higher than relative understanding, of whatsoever high order, of finite things of the universe. The absolute remains as before, an unattainable goal¹²⁴). The romanticist does, indeed, develop an astonishing range of interests and a profound insight into the world of nature and the spirit of man. His excursions into the world of philosophy and art and his deep explorations of the subconscious forces of life have opened vast vistas of thought and suggestion for future generations, but his powers are inadequate for the attainment of the high goal he has set for himself¹²⁵).

In the first place, altogether too many things from his infinite universe crowd in upon his consciousness; far too many suggestions of his subconscious mind challenge him to interpret life and transform it into enduring works of poetry¹²⁶). No mortal mind could indeed meet these superhuman demands, surely not the mind of the romanticist. Furthermore, the romanticist has far too much of the Protean temperament about him, too much freedom of the spirit¹²⁷), too much romantic irony, to furnish posterity with definite, fixed, concrete explanations of the infinite riddle of life. The romanticists have too much histrionic temper, they are all of them too much actors, to permit us really to believe firmly in their attempts at intellectual reconstruction of the infinite universe. Nor can we accept the extreme speculative ideal of the romanticist, with its emphasis upon culture as an end in itself¹²⁸), with its scorn for plodding productive labor, and its glorification of laziness, as a satisfactory path leading to true inner harmony.

Although the romanticist fails to attain his goal of inner harmony by a search for an infinite world order, he is not wholly unsuccessful in his efforts. He has moments when the

torment of yearning for the absolute leaves him and he is in complete peace with his soul. Not through the understanding, however, does he arrive at this harmony, not through any voluntary, rational process, but through experience¹²⁹); and the experiences to which he attaches the greatest value come from three sources: from the supreme delight in spiritual love, from love for woman, and from the realm of art. Through these three experiences the romantic soul attains moments of spiritual harmony¹³⁰). In such moments of supreme enthusiasm¹³¹), when the discursive understanding is lulled to rest, the romanticist finds his spirit at peace; all yearning within him is stilled, and he feels totally at one with himself.

Spiritual love is defined by Walzel as "eine geistige Liebe im Sinne Platos und Plotins, eine Begeisterung für das Erkennen, ein geistiger Zeugungstrieb, bestrebt, uns dem Göttlichen zu nähern, eine sehnsuchtsvolle Liebe zum Göttlichen, eine religiöse Liebe zum Unendlichen, wie Schleiermacher sie vertritt"¹³²). It is a mystical love, which embraces, at the same time, understanding and religion¹³³).

But the love which the romanticist glorifies as leading to the greatest harmony, he finds in love for a woman¹³⁴). In the exalted love for woman the romanticist finds a harmony of being. Hyazinth, in Novalis' "Heinrich von Ofterdingen", sets out to fathom the mystery of nature; and the mystery is solved in his finding rest in the arms of his sweetheart Rosenblüt. The heart of the romanticist feels that it has found in the loved one the infinite treasure it has been seeking. Friedrich Schlegel, in a letter to his brother in 1792, characterizes longing for the infinite as a source of love. The intoxication of love, even mere love of the senses, can calm, at least for moments, the torturing longing of the soul of the romanticist, and give him harmony; the higher and more spiritual the object of his love, however; the more genuine is the harmony he seeks.

But there is a third experience which leads to true harmony of the soul. This experience is genuine art¹³⁵). The absolute is directly experienced in art, even if it cannot be grasped

and understood by the intellect. In his capacity as a poet the romanticist feels that he can satisfy his limitless urge to give constructive order to the infinite universe. Poetry is "Erkenntnis" itself. And through faith in genuine poetry, be it of alien origin or of his own creation, the romanticist attains a satisfying ideal of life and art and true inner harmony.

Judged by this conception of what constituted a romantic personality, a conception held by the romanticists themselves, Tieck was as romantic a personality as ever lived. He was so from his earliest youth. Tieck felt his own lack of harmony as keenly as was humanly possible. The fits of depression and melancholy, to which he fell a prey so early in life, were not merely a pathological state of his nervous system, to be set aright by a regulated diet, supervised habits, and other hygienic precautions. The roots of his trouble went far deeper. The temporary relief he obtained at times was invariably the result of mental impressions. Hence also the final cure was to be a spiritual one. Tieck's boyish soul was full of yearning, yearning for love, friendship, understanding, the absolute, for complete inner harmony¹³⁶). That was his real goal in all his frenzied search through heterogeneous literatures. A nature such as his could not rest content with the adoption of the ideal of art and life which he found in the productions of the ancient Greeks, the Storm and Stress poets, and the later Goethe. Some kinship he no doubt felt for the Storm and Stress writers and the younger Goethe. But he wanted an ever-growing ideal, a larger universe, and a more comprehensive interpretation of life. So his own poetry was, from the very first, a poetry of intense yearning for these values.

Tieck pursued of his own accord in his life and literary labors, a course which was to be found later by A. W. Schlegel to have been strangely in agreement with that arrived at by the other romanticists as the result of philosophical speculation. Tieck from his earliest youth spontaneously sought a largeness of interests and a constructive order in these interests. Tieck's interests were immense¹³⁷). His method of treatment too gave

to these interests a variety, richness, fullness of tone and color, and harmony of sound that fill us with astonishment.

Tieck's attempt to introduce constructive order into all of this panoramic wealth of interests was truly romantic. There was always a certain rationalism about Tieck. He never relaxed his efforts to understand the universe with all of its hidden mysteries; his reason was always attempting to fathom the depths of his own subconscious self. It is true, Tieck's constructive powers were not strong enough for the organization of the chaotic world of conceptions that swarmed in his mind. But none of the romanticists really had this power. In fact, the thinker is yet to be born who will realize this infinite goal of the romanticists¹³⁸).

So Tieck failed to attain inner harmony by the search after infinite constructive order of the universe, as did all of the romanticists; and he failed in the same way. Tieck too had released far too much of his subconscious self¹³⁹). His mind was too full of the richness of his manifold, almost limitless interests ever to be able to give a coherent and systematic account of them.

Tieck, furthermore, was much too fully endowed with that sensitiveness¹⁴⁰) which was the romanticist's glory as well as his frailty, ever to be able to form a quiet, objective judgment. Tieck had far too much Protean mobility of the imagination¹⁴¹), too much of the spirit of romantic irony, too much of the histrionic quality¹⁴²). He was too much given to deep but temporary friendships¹⁴³). He believed too firmly in culture as an end in itself. He was indolent, as were all of the romanticists except Novalis; and like them he gloried in his indolence.

Hence, Tieck failed as a true romanticist to find inner harmony through his search for infinite constructive order of the universe, but in true romantic fashion he did succeed in attaining harmony through *experience*. It was primarily Tieck's spiritual love¹⁴⁴) that bore him up throughout the tortures of his pessimism and melancholy. "Die Begeisterung für das Er-

kennen" of Tieck's frenzied speculations, "der geistige Zeugungstrieb" evidenced in his earliest desires to be a writer, his attempt to draw near to "das Göttliche", his "sehnsuchtsvolle Liebe zum Göttlichen", his "religiöse Liebe zum Unendlichen", this union of "Erkenntnis und Religion", as Walzel defines romantic spiritual love¹⁴⁵), were all present to a high degree in Tieck's very earliest youth.

For Tieck, the second kind of love, love for woman, was not as potent as it was for the other romanticists¹⁴⁶). His love for his wife, Amalie Alberti, is reflected very little in his poetry. His friend, the Countess Finkenstein, seems to have meant much more to him than did Amalie. One of Tieck's letters, however, contained in the "Herzensergießungen" states that not until he fell in love were his eyes opened to the grandeur of nature and to the beauty of the universe; his love for his sweetheart becomes for him a means of approach to true devotion to art. "Ich bin reiner und heiliger geworden", he exclaims, "und darum bin ich nun erst zu den heiligen Altären gelassen"¹⁴⁷). Wherever Tieck may have gained the convictions expressed here, it is unquestionable that he did not get them from Wackenroder and that he spontaneously believed, even at this time, in the romantic tenet of the attainment of the absolute through love for woman¹⁴⁸).

But it was chiefly through his love for art and his lifelong devotion to it that Tieck attained an ideal of life that satisfied him and gave him that inner harmony which he craved¹⁴⁹). Very early in life he was attracted to the productions of Storm and Stress, of the young Goethe, and of Shakespeare¹⁵⁰), and later he acquired a warm devotion to Cervantes. In all of these works it was primarily the high degree of wealth, color, richness of tone, universality of interests that attracted him, joined with a rare insight into human life and a high degree of constructive order and interpretation of the human soul. In them he found the deepest unity in diversity. Their influence will be treated more fully in the succeeding chapters of this dissertation.

From his very earliest youth Tieck had been interested in literary composition of his own. At first we find, indeed, pessimism, despair, and a lack of an ideal of life and art in his writings. But slowly and steadily Tieck emerges from this sceptical state. In daily communion with the great writers whom he admired so much, Goethe, Shakespeare, Cervantes, he gradually adopts much of their idealism and fuses it with his own work. More and more in the works immediately preceding his recognition as a romantic writer, we find Tieck filled with a love for his own native romantic genius and faith in it. In his very first productions we find a wide range of interests; and, as he grows more sure of himself and of his talents, we discover ever-increasing evidence of a high degree of constructive order in his works, all of which in 1798 attracted the attention of A. W. Schlegel and caused him publicly to proclaim Tieck a genuine romanticist.

2. Literary Influences on Tieck Making for Romanticism.

a) Storm and Stress, Including the Early Works of Goethe and Schiller.

Historians of German literature have repeatedly referred to the period of romanticism as being in many respects nothing but a continuation of the period of Storm and Stress. Throughout the nineteenth century there have been many writers on the subject, notably Scherer, who have regarded the years from 1765 to 1815 as forming one great period in German literature¹⁵¹). Such treatment from a single point of view of the Storm and Stress, the romantic, and the classic periods may be traced to the Berlin lectures of A. W. Schlegel in 1803. Here Schlegel begins his discussion of modern literature with a reference to the appearance on the horizon of German literature of the "Stürmer und Dränger". He includes Goethe, of course, and discusses the art canons to which all of these vaguely revolutionary writers adhered. "Und wenn man das absondert", he says, "was in der damaligen Begeisterung wirklich das Wesen der Poesie betraf, so findet man leicht, daß es

ein Ausblick in das romantische Gebiet war, was sie erregt hatte"¹⁵²).

The chief points of agreement between the Storm and Stress and romantic movements lay in their opposition to the vapid rationalism of their time. The rationalist they attacked was a man interested only in the obvious, in things which were directly useful and contributed to material happiness, things for which he could give some kind of explanation satisfactory to the intellect. As a result, the rationalist entertained a very conventionalized, utilitarian, and materialistic view of life. This interpretation of the world was antagonized by both the Storm and Stress and romantic writers. The former were more aggressive and iconoclastic; the latter, with their faith in philosophy, more purposeful. But as regards the main point of opposition to rationalism, the two schools were in accord. In other words, where the rationalist believed in confining himself wholly to the phenomenal world, many of the Storm and Stress and romantic writers show idealistic and mystical tendencies. Both in the Storm and Stress and the romantic poets, we meet with serious treatment of dream motifs, omens, portents, "Ahnungen", destiny, the guiding hand of an invisible fate, and the conception of the unreality and intangibility of life.

Further tendencies common to both are an admiration for "die große Persönlichkeit"¹⁵³), an apotheosis of genius, a glorification of the emotions, and an almost religious reverence for nature. To be sure, the interpretations of Storm and Stress and romanticism of genius, the emotions, and nature, are not always in full agreement. But, taken as a whole, and especially in their opposition to rationalism, the divergences of the two periods are of slight importance. Moreover, it is questionable whether Tieck, in his life-long admiration for the Storm and Stress writers, ever made the fine distinctions between the Storm and Stress and the romantic movements that we find in modern scholarship. It is quite probable that in a large way Tieck interpreted the Storm and Stress writers as essentially romantic.

The Storm and Stress and the romantic movements are also similar in their boundless admiration for Shakespeare and in their great interest in old Germanic life and poetry, in folk-poetry, folk-songs, and fairy-tales. Both periods are devoted to music and art; and both are convinced that the spirit of tragic art is to be found not in outward structure, however excellent and impressive, but rather in breadth and intensity of content, in a free use of form, and in rich coloring¹⁵⁴).

Among the books to be found in the little library of Tieck's father, Köpke mentions a first edition of Goethe's "Götz von Berlichingen", Goethe's works in the reprint by Himburg, and the first reprints of the "verwegenen Dichtungen von Lenz"¹⁵⁵). Tieck admired "Götz" above all others. "Wie an die Bibel, glaubte er mit ganzer Seele an dieses Gedicht", says Köpke¹⁵⁶). A few years later he knew "Götz" by heart¹⁵⁷). His imagination, however, was also fired by Schiller's "Räuber"¹⁵⁸). As a "Tertianer", finally he had an opportunity to see Goethe's and Schiller's productions on the stage¹⁵⁹). While still a student in the gymnasium in Berlin, we are told, "war der Bund mit Goethe, Shakespeare und Cervantes für das Leben geschlossen"¹⁶⁰). In 1790 he found Goethe's "Faust" in Reichardt's library, and with feverish excitement read it through in one night¹⁶¹).

Throughout the course of his long life, Tieck ever remained an admirer of the early works of Goethe and Schiller. In his opinion, their youthful productions represent what is most vital in the two poets. In Köpke's "Unterhaltungen mit Tieck" (1849—1853), Tieck is reported as saying, "Wie liebenswürdig und erhaben zugleich, groß und einzig steht er (Goethe) nicht in seinen Jugenddichtungen da, wie ist er da so ganz echter, wahrer Mensch"¹⁶²). And in Tieck's preface to the edition of Lenz' works, Berlin, 1828¹⁶³), Tieck writes, "Wir dürfen aber auch niemals zugestehn, daß Goethe späterhin in seiner Begeisterung, Dichterkraft und Ansicht höher gestanden habe als in der Jugend. — *Wir fühlen unbedingt, im Götz und Werther ist das Höchste erreicht*"¹⁶⁴).

Tieck willingly acknowledges, however, Goethe's sovereignty in the realm of poetry. In the "Nachgelassene Schriften", Leipzig, 1855, Tieck writes, "Goethe — die wunderbarste Erscheinung in den neuern Zeiten"¹⁶⁵). "Goethe's Ruhm" is extolled in the "Vorbericht zur zweiten Lieferung"¹⁶⁶); and we read in the preface to Lenz, "Die Krone und das klassische Muster für alle Zeiten werden aber vielleicht die dramatischen Gedichte unsers Meisters bleiben"¹⁶⁷). In short, Goethe, especially the young Goethe, was to him the ideal romantic poet¹⁶⁸).

In "Götz", "Werther", and "Faust", Tieck found most for his spiritual development. "Götz" he declared to be "meisterhaft als dramatischer Roman, oder szenische Novelle"¹⁶⁹). "Durch dieses Gedicht ['Götz'] hatte meine Phantasie für immer eine Richtung nach jenen Zeiten, Gegenden, Gestalten und Begebenheiten bekommen"¹⁷⁰). As for the importance of Goethe's early works in furthering a true understanding of Shakespeare, Tieck says, "Erst durch Götz, Werther und andere Werke ähnlichen Charakters, wenn auch nicht so vollendet, war es möglich, den Shakespeare zu verstehn und sich anzueignen"¹⁷¹).

"Faust" he esteemed very highly. In fact, he declared it to be "das Tiefsinnigste und Erhabenste, was gedichtet worden ist"¹⁷²). But he was more critical toward "Wilhelm Meister", declaring only the beginning to be "ausgezeichnet und ganz in Goethes Jugendstil"¹⁷³). "Die vornehme Miene hat ... das Beste und Schönste des Buches verkümmert"¹⁷⁴).

Similarly Tieck considered Schiller's "Räuber" to be "sein erstes und größtes Werk"¹⁷⁵). Tieck admires in this work the originality, power, and lofty idealism.

The works of Maximilian Klinger, another prominent Storm and Stress poet, aroused Tieck's deepest interest¹⁷⁶). Tieck admired especially Klinger's drama "Die Zwillinge" and his novel "Fausts Leben, Taten and Höllenfahrt". "Sein erstes Trauerspiel, die Zwillinge, erregte mit Recht die größte Erwartung"¹⁷⁷). Tieck dwells particularly upon Klinger's power

to convey his own intense emotions directly to the reader. Hence there are in his works "Stellen, wo der Dichter fast nur mit Gedankenstrichen und Ausrufungszeichen dichtet" ¹⁷⁸). The tragedy is "trefflich und voll tragischer Gewalt" ¹⁷⁹).

Lenz, another leading Storm and Stress writer, Tieck held to be superior to Klinger in poetic talent. "Aus dem ganzen Kreise, welcher sich in Straßburg um Goethe gesammelt hatte, ist Lenz der Bedeutendste. Er besitzt eine ungemeine Kraft im Individuellen. So roh auch seine Gestalten sind, so kommen sie in diesem Punkte doch mitunter denen Goethes gleich. Seine Charaktere haben etwas Grobes, aber sie sind wahr und lebendig" ¹⁸⁰).

This similarity between Lenz and Goethe is referred to repeatedly by Tieck. He compares them in "Humor, Seltsamkeit und frisches Colorit" ¹⁸¹). Tieck expresses the opinion that the dramas of both Goethe and Lenz are "eigentlich mehr Novellen im Dialog, als echte Schauspiele" ¹⁸²). In general Tieck lays emphasis upon Lenz' "Talent, Humor, Witz, Seltsamkeit, Natur" and "Grille und Fratze"; but he ventures the opinion that in some respects Lenz possesses characteristics which even Goethe does not offer "so sonderbar gestaltet und grell hervortretend" ¹⁸³).

Tieck considers Lenz' drama "Der Hofmeister" to be his most remarkable production. He directs special attention to Lenz' "Kraft, Mannigfaltigkeit, Stärke des Humors und Menschenkenntnis" ¹⁸⁴). In 1828 Tieck edited the complete works of Lenz under the title, "Gesammelte Schriften von J. M. R. Lenz, herausgegeben von L. Tieck". The introduction by Tieck contains most valuable material for a study of Tieck's attitude toward the Storm and Stress writers, Goethe, Shakespeare, Cervantes, and others.

A short allusion is made by Tieck to the character of Heinse, another representative of Storm and Stress. "Heinse mit allem seinem Feuer und Rauch schloß sich dieser Schule an, und so viele, deren Namen jetzt verschollen sind", writes Tieck ¹⁸⁵).

It is obvious that the whole Storm and Stress period had Tieck's heartiest admiration. It is characterized by Tieck as "eine bedeutende, ja große Zeit. — Mit dem Beginn der siebziger Jahre fing auch für die deutsche Dichtung ein neues Leben an"¹⁸⁶). Tieck selects as the typical tendencies of this period: the portrayal of the most original and native traits of the German character, "das Naturleben, der Sinn für das Individuelle, der bis zur Isolierung und zum Sonderbaren fortgeht, das Streben nach Unabhängigkeit, das Festhalten an der Familie, Derbheit, die zum Trotze wird, ein unleugbarer demokratischer Zug"¹⁸⁷).

b) *Shakespeare.*

In the earliest speculations of the two Schlegels on the nature of the romantic art, Shakespeare played an important part¹⁸⁸). First they studied him merely as a representative of the moderns but did not regard him as standing at the pinnacle of dramatic achievement. Gradually, however, they realized his peculiar and singular meaning for romantic poetry; and finally they, as well as the romanticists in general, made him their favorite poetic hero¹⁸⁹).

Friedrich Schlegel began as a confirmed classicist. Much of his early training had been in Greek language and literature, and so he readily fell under the spell of Greek objectivity. His earliest essays are in the nature of criticisms of Greek literature: "Von den Schulen der griechischen Poesie" (1794), "Vom ästhetischen Werte der griechischen Komödie" (1794), "Über die Grenzen des Schönen" (1795), "Über die Diotima" (1795), and particularly "Über das Studium der griechischen Poesie" (1795). The latter essay is a comparative study of ancient and modern art, and represents the first attempt by Friedrich Schlegel to give a theoretical exposition of the main principles of romanticism¹⁹⁰). To be sure, Fr. Schlegel in this essay has not yet developed a complete theory of romantic art; he is still a thoroughgoing classicist, and still believes in the

absolute supremacy of the Greeks over the moderns. "Die hellenistische Poesie ist eine ewige Naturgeschichte des Schönen und der Kunst"¹⁹¹). Shakespeare is represented in this essay as having achieved the highest in modern or romantic poetry; but in spite of his ability to arouse interest, to depict passion and to develop character, conceded by Friedrich Schlegel himself to be genuinely romantic, he is deemed inferior to the Greeks because of a supposed lack of objectivity¹⁹²).

In the fragments of the "Athenaeum" which contain Fr. Schlegel's further development of the theory of romantic art, as also in the "Gespräch über die Poesie" (1795), romantic subjectivity is no longer regarded as inferior to Greek objectivity. "Wilhelm Meister" is now superlatively praised together with Shakespeare and Dante. Goethe, Shakespeare, Dante, true representatives of the modern era, are regarded as peers of the Greeks and fully as great and beautiful in their comprehensiveness, their rich variety, and in their fuller reflection of life. The organic union of the classic and the romantic now seems to Schlegel to be the highest goal of all poetry¹⁹³). This union, he says, has been realized in Goethe's "Wilhelm Meister", in Shakespeare's "Hamlet", and in Cervantes' "Don Quixote". "Cervantes und Shakespeare, die so groß waren, daß alles übrige gegen sie nur als vorbereitende, erklärende, ergänzende Umgebung erscheint"¹⁹⁴).

Toward the end of the "Gespräch über die Poesie", in the chapter entitled "Brief über den Roman", Fr. Schlegel progresses to the last step of his development of the theory of romantic poetry. The word "romantisch" here finally assumes a definite meaning. "Denn nach meiner Ansicht und nach meinem Sprachgebrauch ist eben das romantisch, was uns einen sentimentalen Stoff in einer phantastischen, d. h. in einer ganz durch die Phantasie bestimmten Form darstellt"¹⁹⁵).

The idea of antique objectivity has now yielded to modern subjectivity. "Wilhelm Meister", which was before hailed by Schlegel as the nearest approach to the Greeks in modern

poetry and hence as representative of the highest romantic achievement, is now displaced by the imaginative productions of Jean Paul, Shakespeare, and Cervantes. "Da suche und finde ich das Romantische, bei den älteren Modernen, bei Shakespeare, Cervantes, in der italienischen Poesie, in einem Zeitalter der Ritter, der Liebe und der Märchen, aus welchem die Sache und das Wort herstammt" ¹⁹⁶).

But in Shakespeare Fr. Schlegel finds what he considers "das eigentliche Zentrum, den Kern der romantischen Phantasie" ¹⁹⁷). The same thought is expressed by him later on in the "Athenaeum": "Shakespeares Universalität ist wie der Mittelpunkt der romantischen Kunst" ¹⁹⁸). The qualities in Shakespeare which Schlegel considers to be genuinely romantic are his superb imagination ("ewig frische Blüten der Phantasie"), his confusion of the genera ("künstlich geordnete Verwirrung"), his delightful comedy ("genialischen Witz"), and his abundant use of romantic irony ("wunderbarer ewiger Wechsel von Enthusiasmus und Ironie") ¹⁹⁹).

A. W. Schlegel's interest in Shakespeare also began early in life, when he read Shakespeare in the unsatisfactory prose translation of Eschenburg. During his student days in Göttingen, he was further stimulated by his teacher, the poet Bürger. In 1796, Schlegel wrote an essay for Schiller's "Horen" entitled "Etwas über William Shakespeare bei Gelegenheit Wilhelm Meisters", in which he shows his appreciative understanding of Shakespeare's genius and insists upon the need of a good translation of Shakespeare's works in German. In 1797, there appeared in the "Horen" a further essay by Schlegel, which dealt with Shakespeare's "Romeo an Juliet", much after the masterly manner in which Goethe had expounded "Hamlet" in "Wilhelm Meister". An adequate translation of Shakespeare was again insisted upon in this essay. In the same year, 1797, appeared Schlegel's translation of "Romeo and Juliet", the first of sixteen plays by Shakespeare which A. W. Schlegel rendered into German before 1801 ²⁰⁰).

The romantic qualities in Shakespeare which A. W. Schlegel admired are all brought out in a review of Tieck's adaptation of Shakespeare's "The Tempest" for the stage. This review appeared in the "Jenaer Allgemeine Literaturzeitung", 1797, and notes Shakespeare's "Richtigkeit der Darstellung, Lebendigkeit, Kraft, Harmonie, Vollständigkeit und Idealität²⁰¹". Schlegel calls attention to the fantastic qualities of Shakespeare and the "komische Kraft". In fact, much of the charm of Shakespeare is laid by Schlegel to "einem zierlichen Geist" and to "magischem romantischem Kolorit".

Among the plays given by the theatrical company in the Behrenstraße in Berlin were the tragedies of Shakespeare²⁰²). In the characters of Othello and Shylock, Tieck realized that he was face to face with creations of more than ordinary importance²⁰³). Tieck's first reading acquaintance with Shakespeare seems to have been through "Hamlet", which fell into his hands while he was a student in the Friedrich Werdersche Gymnasium in Berlin. "Er sah und hörte nur Hamlet", says Köpke. "Nun wurde Shakespeare sein Losungswort"²⁰⁴). He borrowed volume after volume and steeped himself in the spirit of the great Briton²⁰⁵). He knew "Macbeth" almost by heart²⁰⁶). "Zu wiederholten Malen hatte er Shakespeares sämtliche Dichtungen durchstudiert", says Köpke²⁰⁷). Henceforth Tieck became a devoted student of Goethe, Cervantes, and Shakespeare²⁰⁸).

Tieck's interest centers primarily upon Shakespeare's imaginative, fairy-tale dramas²⁰⁹). Shakespeare's "The Tempest" and "A Midsummer Night's Dream" were especial favorites of Tieck²¹⁰). In 1793, Tieck published a revision of "The Tempest", designed for the stage²¹¹). From the essay on the treatment of Shakespeare's use of magic, one can gain a good insight into the romantic qualities which interested Tieck. Tieck asserts that Shakespeare succeeds in holding the interest of his readers by never once permitting them to set foot outside the imaginary bounds which he has drawn about his characters. He makes use of a multiplicity of themes and of a certain

“Milderung der Affekte” and employs an abundance of comic elements. One can see at once that Tieck is interested in the quality of Shakespeare’s imagination and in the manifoldness of action, incident, and scenery of his dramas. Incidentally Tieck calls attention to specific touches in “The Tempest” which seem to him strikingly romantic²¹²). “Diese außerordentliche und romantische Situation kommt schon dem Wunderbaren näher”. He refers here to the location of the desert island in “The Tempest”. “Ferdinands und Mirandas Liebe hat selbst etwas Romantisches, das ans Abenteuerliche grenzt”²¹³). “Der Zuschauer wird hier durch das nie unterbrochene Wunderbare in eine Stimmung versetzt, die das auf wenige Stunden bewirkt, was Don Quixotes Wahnsinn auf mehrere Jahre und in einem höheren Grade ist.”

In the same year with the publication of the foregoing essay, appeared Tieck’s “Kupferstiche nach der Shakespeare-galerie in London”. Both of these essays were a result of Tieck’s studies in Shakespeare in the library of the University of Göttingen. “Als letztes, höchstes Ziel stand Shakespeare da. Ihn zu erforschen, ganz zu kennen, in den *Dichter aller Dichter* sich zu versenken, war die Arbeit eines Lebens wert”²¹⁴). Tieck’s lifelong devotion to Shakespeare is shown in his plan to write a comprehensive history of Shakespeare’s life and times. This was to be a monumental work and designed to embrace the whole wealth of Tieck’s researches in Shakespeare. “Wie unendlich oft hat er nicht von seinem Dichter, von seinem Buche über Shakespeare gesprochen”²¹⁵). Needless to say, the scope of this work, as planned by Tieck, was much too great ever to be completed. A portion of the introduction and several essays, the oldest of which dates from 1795, were all that were committed to paper²¹⁶).

It is worthy of note that at Tieck’s first meeting with A. W. Schlegel in Berlin, 1798²¹⁷), and also in his conversations with Goethe, the chief topic under discussion was Shakespeare²¹⁸).

The romantic elements in Shakespeare which interested Tieck were *romantic irony*²¹⁹), *originality*, and *individualism*²²⁰). "Erst durch Götz, Werther und andere Werke ähnlichen Charakters, wenn auch nicht so vollendet, war es möglich, den Shakespeare zu verstehn und sich anzueignen." The love of Shakespeare for the *strange and bizarre* impressed Tieck deeply²²¹). Shakespeare's *universality* is referred to by Tieck as his "neue Fülle und frisches Leben in seinen herrlichen Gedichten"²²²). The endless variety of Shakespeare's interpretation of life, he regards as typically romantic. "Das Zentrum meiner Liebe und Erkenntnis ist Shakespeares Geist, auf den ich alles unwillkürlich und oft, ohne daß ich es weiß, beziehe, alles, was ich erfahre und lerne, hat Zusammenhang mit ihm, meine Ideen so wie die Natur, alles erklärt ihn und er erklärt die andern Wesen, und so studiere ich ihn unaufhörlich"²²³).

Another statement by Tieck shows that in Tieck's mind Shakespeare has attained the highest goal of romantic universality, of an all-comprehensive ideal of poetry. Tieck writes in the preface to Lenz' works, "Und so — der Griechen zu geschweigen — gelang es unserm großen, in der neuern Zeit einzigen Shakespeare, das Höchste im Nächsten, Alles im Einfachen zu entdecken und sich selbst zu genügen"²²⁴). And that Tieck considered Shakespeare to be one of the greatest representatives of romantic art is shown by Tieck's remark; "In dieser Zeit [the sixteenth century], in welcher ganz sichtbar die neuere Welt in allen ihren Keimen lag, und von der man wohl sagen mag, daß das Gebären größer und merkwürdiger war als das Geborene, erhoben sich in schöner und rührender Sympathie die beiden verwandten Geister Cervantes und Shakespeare, die sich nicht kannten und oft unmittelbar in ihren Werken berühren, die wie durch eine getroffene Abrede die *romantische Poesie zu ihrer höchsten Vollendung führten*"²²⁵).

c) *Romance Literatures, Particularly Cervantes.*

Just as Shakespeare was first brought to the attention of Friedrich Schlegel by his brother August Wilhelm Schlegel, so also were the writers of the Romance nations.

A. W. Schlegel's interest in the Romance literatures goes back to Göttingen. Bürger, who taught him the use of the sonnet, called his attention to the writers of the Romance nations, particularly to Dante²²⁶). The rich Göttingen library offered Schlegel much material in this field. In 1794, he published an essay, "Über des Dante Alighieri Göttliche Komödie", in the third volume of Bürger's "Akademie der schönen Redekünste"²²⁷). Here he described the world where Dante lived, and gave a concise biographical sketch of the poet. Schlegel says he is "einer der eigensten Sonderlinge, die je unter Gottes Himmel herumgewandelt sind, und einer der großherzigsten, tiefsinnigsten, einfältigsten, echtsten Menschen"²²⁸). Dante's work contains "etwas Geheimnisvolles und Andachterweckendes"²²⁹) and he is referred to as Schlegel's "Lieblingsdichter"²³⁰). Besides writing this essay, Schlegel translated sonnets by Petrarch and planned to write a life of this poet²³¹). For a time he even thought of the possibility of writing a history of the Italian language and literature²³²).

A. W. Schlegel's first interest in Spanish poetry was probably not due to Bouterwek, one of his teachers at Göttingen, but to Bürger²³³). His lectures at the University of Jena, 1796, show that he was well read in Spanish, while later his review of Tieck's translation of "Don Quixote", 1799, reveals a complete command of the works of Cervantes.

Fr. Schlegel's work in the romance literatures undoubtedly began before 1797, for in a letter of that year, written to his brother, he declares that in undertaking a translation of "Don Quixote" he would not leave the narrower circle of his studies. "Der Roman ["Don Quixote"] wird mir gewiß einmal eben so sehr Hauptsache sein als die Alten"²³⁴).

In the chapter of the "Gespräch über die Poesie" entitled "Über die Epochen der Poesie", Fr. Schlegel develops the idea of the subjectivity of modern art. "Wilhelm Meister", which he so extravagantly admired two years before, is now overshadowed by Dante, whom he declares to be akin to the Greeks in his union of poetry and religion. Petrarch and Boccaccio he refers to as leaders in this "antique style of modern art" ²³⁵).

In the further development of the idea of romantic poetry embraced in the "Brief über den Roman", the characteristic qualities of romantic art are found by Fr. Schlegel, not in "Wilhelm Meister" nor in Dante so much as in the formless creations of Jean Paul ²³⁶). Jean Paul is romantic because he is "sentimental". "Denn nach meiner Ansicht und nach meinem Sprachgebrauch", says Fr. Schlegel, "ist eben das romantisch, was uns einen sentimental Stoff in einer phantastischen, d. h. in einer ganz durch die Phantasie bestimmten Form darstellt" ²³⁷). As for a definition of "das Sentimentale", Friedrich says it is "Das was uns anspricht, wo das Gefühl herrscht, und zwar nicht ein sinnliches, sondern das geistige. Die Quelle und Seele aller dieser Regungen ist die Liebe, und der Geist der Liebe muß in der romantischen Dichtkunst überall unsichtbar sichtbar schweben; das soll jene Definition sagen" ²³⁸). As representative of the romantic spirit in this sense, Friedrich names chiefly Cervantes and Shakespeare. "Da suche und finde ich das Romantische, bei den ältern Modernen, bei Shakespeare, Cervantes, in der italienischen Poesie, in jenem Zeitalter der Ritter, der Liebe und der Märchen, aus welchen die Sache und das Wort selbst her stammt" ²³⁹).

The particular romantic qualities, then, to be more specific, which the romanticists found and prized in the literatures of the Romance countries, and especially in Cervantes, were the confusion of the genera ²⁴⁰), romantic irony ²⁴¹), and the abundant use of comic elements ²⁴²). Regarding Cervantes, Fr. Schlegel says, "Ja, ich kann mir einen eigentlichen Roman kaum anders denken, als gemischt aus Erzählung, Gesang und

ändern Formen, anders hat Cervantes nie gedichtet" ²⁴³). Compare Friedrich's utterance regarding Dante, "Dantes prophetisches Gedicht ist das einzige System der transzendentalen Poesie, immer noch das höchste seiner Art" ²⁴⁴). A. W. Schlegel praises Cervantes' "reiche Zierlichkeit, wohlklingende und gerundete Umständlichkeit der Castilianischen Prosa. — Laute jener südlichen Poesie, deren geistiger Geist und sinnreich zarte Gefühle uns noch so fremd sind" ²⁴⁵).

Tieck's interest in the literatures of the Romance peoples may be dated from his attendance upon the little French school in Berlin. "Hier wurde neben dem gewöhnlichen ersten Unterrichte auch Französisch gelehrt, freilich ohne sonderliche Gewähr für seine Richtigkeit" ²⁴⁶). Moreover, Tieck probably profited a little from the popular French and Italian productions played in the Berlin theaters ²⁴⁷). Tieck's first real acquaintance with Romance literature begins during his student years at the Friedrich Werderschse Gymnasium in Berlin. "Zu Shakespeare gesellten sich ungefähr um dieselbe Zeit zwei andere Geister, die kaum eine geringere Bedeutung für ihn gewinnen sollten, Cervantes und Holberg, die Gefährten seiner heitersten Stunden. Jener trat Shakespeare unmittelbar an die Seite. . . . Die Freundschaft mit Cervantes war fürs Leben geschlossen" ²⁴⁸). Tieck's deep interest in Goethe, Shakespeare, and Cervantes is called by Köpke "eine verheißungsvolle Weihe des Jüngers" ²⁴⁹), for these three master minds exerted a molding and determining influence over him: they became literally "seine Führer zum Garten der Poesie" ²⁵⁰).

Tieck owed his first knowledge of Italian to Daschieri, an old Italian grenadier from Modena, who happened to be in garrison near Tieck's home in Berlin. Tieck won the old soldier's confidence and was soon proficient enough in Italian to be able to read Tasso in the original ²⁵¹).

Tychsen, one of Tieck's teachers at the University of Göttingen, introduced him to the Spanish language and literature in 1792—93. "Don Quixote" became henceforth al-

most a daily companion of Tieck²⁵²). But in order to understand both the language and content of Cervantes more fully, Tieck felt the need of a more comprehensive study of Spanish literature; and so he soon took up also the reading of Lope de Vega, Calderon, and the leading lyric poets²⁵³). Tieck's admiration for Calderon, however, never became great; and he consistently refused to regard him as among the great literary figures of the world²⁵⁴). "So ward Shakespeare im Zimmer und auf der Bühne Landsgenosse, und wir erkannten, wie er es ist, den nächsten Blutsfreund in ihm, wenn Calderon nur Vetter à la mode de Bretagne sein wird." "In diese Sphäre [among the Greeks, Shakespeare, Dante, and Cervantes] der höchsten Vollendung gehört Calderon nicht"²⁵⁵).

Tieck's interest in Cervantes never lagged during his early career, and it finally led to his translation of "Don Quixote". The work appeared as "Cervantes, Leben und Taten des edlen und sinnreichen Junkers Don Quixote von La Mancha", in 1799—1801²⁵⁶).

The romantic qualities in Cervantes, which Tieck deems worthy of particular mention, are first of all, the comprehensiveness of his interests. Tieck is impressed with the manner in which that rich mind weaves into a genuine work of art ("Don Quixote") the diverse qualities of "Laune, Lust, Scherz, Ernst und Parodie, Poesie und Witz, das Abenteuerlichste der Phantasie und das Herbeste des wirklichen Lebens"²⁵⁷). And the remarkable thing is that the poet never loses himself in his material, "und die poetische Notwendigkeit, die von dem Mittelpunkt aus alles regieret, durchdringt so elastisch mit verklärter Kraft alle Teile bis zu den äußersten und kleinsten, indem hier alles heitere Willkür scheint und Scherz im Scherz"²⁵⁸).

A further romantic quality is the delicate fancy of Cervantes as shown particularly in Don Quixote's illusions. Tieck finds this quality very similar to that of Shakespeare in his use of the supernatural in "The Tempest". Don Quixote's whims, in which he transforms hovels into palaces, windmills

into giants, and servants into magicians, are never once permitted by the author to give way to actuality. Thus neither the reader nor Don Quixote himself, says Tieck, ever acquires "einen Maßstab, nach welchem er die Wahrheit vom Irrtum unterschieden hätte".

Tieck finds something akin to Cervantes' artistic delicacy and restraint in Schiller. In spite of Schiller's early "Grübeln und Denken im Fühlen und der Leidenschaft", Tieck declares that Schiller possessed a certain lightness of touch "im Zarten und Schönen, so wie im runden Ton der Tragödie". This Spanish trait naturally led to a study of the Spaniards ²⁵⁹).

His enthusiasm for individual forms of life is regarded by Tieck as one of the marks of Cervantes' "höchster Vollendung" ²⁶⁰). And although Tieck briefly acknowledges his debt to Gozzi for inspiration in some of the work on his "Märchen" ²⁶¹), it is unquestionably Cervantes, from among all the writers of the Romance nations, who seemed to embody most fully the characteristic qualities of true romanticism ²⁶²).

3. Personal Relationships Which Helped to Confirm Tieck in his Romanticism.

Tieck formed a small circle of intimate friends about him when, in the fall of 1794, he returned to Berlin from his university career. This smaller circle included Wackenroder, Bernhardi, Bing, Wessely, and Tieck's brother Friedrich, the sculptor ²⁶³).

Interesting as this circle may have been, Tieck undoubtedly received far greater inspiration from the choice spirits he met in the salon of Rahel Levin ²⁶⁴). Dorothea Veit, wife of the banker Veit and daughter of Moses Mendelssohn, was an extraordinary personality and a prominent member of Rahel's literary salon. Henriette Herz was a striking beauty, less original than Dorothea but very witty and adaptable ²⁶⁵).

The chief interest of this intellectual circle lay in Goethe and his significance for German poetry. Moritz had prepared the way in Berlin for Goethe's fame, and soon little groups of Goethe worshippers came into being. But it was reserved for the women of the salons to establish Goethe's reputation and to assist in forming the picture of Goethe which the romanticists finally handed down to posterity ²⁶⁶).

In the home of Dorothea Veit, Tieck first became acquainted with Fr. Schlegel in 1796 ²⁶⁷). No very intimate friendship, however, resulted from their acquaintanceship ²⁶⁸). Tieck cared little for Schlegel's two absorbing interests at this time, namely, Fichte's philosophy and Greek antiquity. But both men were deeply interested in Goethe and Shakespeare, while Tieck opened Schlegel's understanding for Cervantes ²⁶⁹). It was the period too in which Friedrich was gradually exchanging Greek objectivity for modern subjectivity and thus laying the foundations for his subsequent doctrines regarding romantic art. Haym emphasizes the fact that Schlegel must have recognized in Tieck even now the beginnings of a romantic artist ²⁷⁰), whereas Tieck must have seen in Friedrich's speculations a theoretical frame-work for some of his artistic productions.

Through Fr. Schlegel Tieck met Schleiermacher, who was then pastor of the Charité church in Berlin. Schleiermacher's individualistic conception of a religion of "Selbstanschauung und Anschauung des Universums" ²⁷¹), which in 1799 was fully developed by him ²⁷²), must have impressed Tieck, even at this time, as being in accord with some of his own art tenets ²⁷³).

Three reviews of certain of Tieck's early works appeared from the pen of A. W. Schlegel during the years 1797 and 1798. The first of these was published early in 1797 in the "Jenaer Allgemeine Literaturzeitung" and treated Tieck's adaptation of Shakespeare's "The Tempest" for the stage ²⁷⁴). The second appeared later in 1797 in the same magazine and discussed Tieck's "Blaubart" and "Der gestiefelte Kater", which

had been published under the pseudonym of Peter Lebrecht²⁷⁵). So Schlegel wrote his review before he knew the real author of the works²⁷⁶). The third review appeared in the first number of the new romantic journal, the "Athenaeum", shortly after Easter, 1798, and discussed the "Volksmärchen". Here A. W. Schlegel referred to Tieck as a true poet, as a compeer of Goethe in the field of lyrical poetry, and as a genuine romanticist²⁷⁷).

In June, 1798, A. W. Schlegel visited Berlin and for the first time met Tieck. Sources of common interest were Shakespeare and early English and Spanish literature. "Man verständigte sich nach allen Richtungen", says Köpke, "Die hier herrschenden Ideen gewannen in ihm einen gefürchteten Vertreter in der kritischen Welt"²⁷⁸). Tieck could ask for no more sure guarantee of recognition as a romantic poet than that accorded him in 1798 by the future systematizer of the whole romantic program and acknowledged head of the Romantic School in Germany²⁷⁹).

c) Tieck's Approach to Romanticism as Revealed in his Works up to 1798.

1. Selection of Four Early Works of Tieck.

We have chosen for the purposes of our proof in this dissertation, to select four of the characteristic works of Tieck written during the years 1792—1798. This has been done because these four works are truly and fully representative of Tieck's early development. In them we shall find all of Tieck necessary for our purpose. It has not been found advisable to go to any work before 1792, since "William Lovell" is the first literary production in which Tieck gives us a deep and comprehensive insight into his soul. Neither has it seemed necessary to extend the scope of our investigation beyond 1798, because in the review of the "Volksmärchen" in 1798, A. W. Schlegel pronounced Tieck to be a genuine romanticist. This was before the publication of "Sternbald".

"William Lovell", the first of these four works, was written between 1792 and 1796, and was published in 1795 to 1796. The "Straußfedern" were written between 1795 and 1798²⁸⁰). Köpke states that Tieck wrote sixteen stories in all for the "Straußfedern"²⁸¹). But only eleven of these are wholly inventions of Tieck, and five are based, to a greater or less extent, upon French originals²⁸²). The stories in this collection wholly Tieck's own, are:

"Die beiden merkwürdigsten Tage aus Sigmunds Leben", 1796.

"Ulrich der Empfindsame", 1796.

"Die Theegesellschaft", 1796.

"Die Freunde", 1797.

"Ein Tagebuch", 1798.

"Die gelehrte Gesellschaft", 1796.

"Ferber der Geniale", 1796.

"Der Fremde", 1796.

"Der Naturfreund", 1796.

"Der Psycholog", 1796.

"Der Roman in Briefen", 1797.

The third work of Tieck's early period bears the title, "Peter Lebrecht, eine Geschichte ohne Abenteuerlichkeiten". It appeared in 1795 and 1796 in two parts.

The "Volksmärchen von Peter Lebrecht", finally, are a collection of tales, dramas, and a prolog. There are eight works in all. The first, "Karl von Berneck", a companion piece to "William Lovell", was written in 1793²⁸³). The rest were composed between 1796 and 1797. The titles are:

"Denkwürdige Geschichtschonik der Schildbürger".

"Liebesgeschichte der schönen Magelone".

"Die Geschichte von den Heymonskindern".

"Ritter Blaubart, ein Ammenmärchen".

"Der blonde Eckbert".

"Ein Prolog".

"Der gestiefelte Kater".

2. Discussion of the Four Early Works of Tieck.

a) *William Lovell*.

The earliest plans for Tieck's novel "William Lovell" go back to the end of the year 1792, during Tieck's stay at the University of Göttingen²⁸⁴). Tieck began the composition of the novel early in the year 1793 and developed it out of his own inner experiences and out of the moods of deepest despair which had troubled him so greatly a short time before²⁸⁵). The whole work was finished in 1795; and in the same year, the first volume, containing three books, appeared anonymously as "William Lovell". The two succeeding volumes, each containing three books, were issued in the following year, 1796²⁸⁶). The present dissertation uses the form in which "William Lovell" appears in Tieck's complete works, 1828. Here the novel is found in volumes 6 and 7, each of which contains five books.

In his "Vorbericht zur zweiten Lieferung" Tieck refers to the French work, a frivolous, very sensual novel, "Le Pay-san Perverti" (1775) by Restif de la Bretonne, as the source of his novel²⁸⁷). The dependence of "William Lovell" upon its French predecessor is restricted largely to certain characteristics of treatment. Hassler, who has investigated the relationship between Tieck's novel and that by Restif de la Bretonne²⁸⁸), goes too far when he intimates that the letter form of William Lovell was determined by the same form used in the earlier French work²⁸⁹). One must bear in mind that Tieck was an ardent admirer of "Werther" and that, moreover, novels in letter form were current in that period, because of English influences, especially that of Richardson. Internal similarities of the two works which are referred to by Hassler are: the general theme of a young, inexperienced youth issuing forth into the world and suffering complete physical and spiritual bankruptcy; certain resemblances in the personages of the heroes and in the incidents of both their lives; the clever but so-

phistical reasoning by means of which an attempt is made to find a theoretical justification for the gross immorality of the characters. Tieck, however, deviates from his source in several important respects. He does not care to reproduce in his work many of the voluptuous and sensual scenes and incidents of his model; he deepens his own work infinitely by laying the stress not upon the actions of his hero, but upon the development of the latter's soul-life; finally he invents two new and significant characters, namely, the speculative Balder and the diabolical Andrea, both of them creations which lie far beyond Restif de la Bretonne's power of portrayal.

The main facts of the plot of "William Lovell" are as follows. William Lovell, a young Englishman of deep feeling and great receptive powers, is sent by his father on a Continental tour in order to complete his education. In utter disregard of his former virtue and innocence, and heedless of his betrothal to a pure-hearted maiden in England, he readily falls a victim to the charms of a Parisian coquette. He attempts to drown his pangs of conscience by means of a grossly materialistic philosophy in which he does not fully believe but which happens to serve his purpose. Balder, a dreamy enthusiast, and Rosa, a libertine, accompany him to Rome. Here William leads a loose, sensual life and seduces a virtuous young maiden, after having caused the death of her betrothed. He then associates with Andrea Cosimo, a dangerous sophist, who leads him to adopt a despicable philosophy of pessimism and teaches him to despise humanity and every form of idealism. William returns to England, elopes with a virtuous girl, and deserts her after a few days. Poison, arson, accidental death by suffocation, and a duel between William and the man whom he had grievously wronged, ensue. William is killed in the duel, and his murderer flees across the sea.

Much of the sensuality in Tieck's novel is derived from the "Paysan Perversi", much also from Heinse's "Ardinghello, und die glückseligen Inseln", 1787²⁹⁰). But amidst all the chaos and confusion of conceptions in "William Lovell", one

can detect as the dominating undertone, the philosophy of Immanuel Kant. Tieck knew Kant from the days spent in the gymnasium in Berlin. The younger instructors were interested in the new philosophy²⁹¹); and in the home of Reichhardt, himself a zealous adherent of Kant²⁹²), there was an evident effort to grasp at least the fundamentals of Kant's critical philosophy²⁹³). Tieck was by nature not interested in systematic philosophy²⁹⁴), but he must have been acquainted with some of the leading thoughts of the Königsberg philosopher²⁹⁵).

Thus Tieck introduced into "William Lovell" the current popular erroneous ideas concerning the fundamentals of Kant's system. It is very probable that Tieck knew only the first of the three critiques by Kant, the "Kritik der reinen Vernunft", 1781. This treatment of the limitations of the "Erkenntnisvermögen" was misinterpreted by Tieck and others of his time. Kant's doctrine of the relativity of human knowledge was commonly applied also to man's moral and religious life, with the result that for several decades it aroused in many minds the deepest scepticism as to the validity of all human standards and values, and often led to intellectual and moral despair. A good example of the crushing effect which the erroneous interpretation of the philosophy of Kant had upon many representative men of the time is that of the poet Heinrich von Kleist, whose suicide was a grim comment on the hopelessness which such misunderstanding might produce. So also the reading of the "Critique of Pure Reason" was one of the most depressing experiences of Tieck's life, one that threatened for a time to undermine his whole spiritual being. The following passages from "William Lovell" well express Tieck's view of the Kantian philosophy as he then understood it.

"Wir können nicht die wahre Gestalt der Dinge erkennen." Vol. 6, p. 174.

"Freilich kann alles, was ich außer mir wahrzunehmen glaube, nur in mir selber existieren. Meine äußern Sinne modifizieren die Erscheinungen, und mein innerer Sinn ordnet sie, und gibt ihnen Zusammenhang. . . . Alles,

was mir entgegen kommt, ist nur ein Phantom meiner innern Einbildung, meines innersten Geistes, der durch undurchdringliche Schranken von der äußern Welt zurückgehalten wird." Vol. 6, p. 177.

"Das Flehen der Sterblichen schlägt gegen die tauben Gewölbe des Himmels, weil alles sich in einem nichtigen schwindelnden Zirkeltanz dreht, nach Genüssen greift, die nur der Widerschein von wirklichen Gütern sind." Vol. 6, p. 210.

"In uns selber sind wir gefangen und mit Ketten zurückgehalten." Vol. 6, p. 347²⁹⁶).

Hence the scepticism and the brutish cynicism in "William Lovell". Few novels before "William Lovell" had used this motif of pessimism caused by the failure of philosophical speculation to attain positive truth, for the catastrophe in Goethe's "Werther" and in Moritz' "Anton Reiser" is due rather to emotional than to intellectual depression²⁹⁷). As a result of Tieck's mistaken interpretation of Kant, the world appears in "William Lovell" as "ein ewiges Einerlei"²⁹⁸), as "ein taumelnder Tanz"²⁹⁹), as "ein Chaos"³⁰⁰). Therefore truth and virtue are termed "ein Schatten, ein Nebelphantom, dessen Schimmer mit der Sonne untergehn"³⁰¹). That is why William Lovell exclaims, "Alles, was Freude, Schönheit, Genuß und Witz heißt, bezieht sich unmittelbar auf die gröbste Sinnlichkeit"³⁰²).

There is nothing of Wackenroder's idealism in "William Lovell". Tieck is then too much under the influence of his pseudo-Kantian philosophy to see any meaning in Wackenroder's naive devotion to art. His gloomy broodings must first spend their force before there can be room in his consciousness for Wackenroder's gentle, tender, and serene belief in idealism. How utterly lacking he is in Wackenroder's faith in the arts we note in the following views of William Lovell.

"Sinnlichkeit und Wollust sind der Geist der Musik, der Malerei und aller Künste, alle Wünsche der Menschen fliegen um diesen Pol, wie Mücken um das bren-

meister", Klinger's "Zwillinge", and Heinse's "Ardinghello", as well as of Goethe's "Götz" and "Faust" and Schiller's "Räuber" can plainly be noted in "William Lovell". The longing for unlimited knowledge thus displayed by both Faust and Lovell is a fundamental romantic trait, which was vividly brought home to Tieck's soul when he read the fragment of "Faust" (1790) which he found in Reichhardt's library³¹².

Very early in the first monolog, Faust expresses his yearning to shed traditional learning and, if no other means will suffice, to wrest from nature by magic its great secret. Faust exclaims,

"Drum hab' ich mich der Magie ergeben,
Ob mir, durch Geistes Kraft und Mund
Nicht manch Geheimnis würde kund;

— — — — —
Daß ich erkenne, was die Welt
Im Innersten zusammenhält,
Schau' alle Wirkenskraft und Samen,
Und thu' nicht mehr in Worten kramen".

Just like Faust, William Lovell too is willing to resort to magic, which Andrea, as a kind of Mephistopheles, offers. And for a time William Lovell is content with the pseudo-magical revelations, for he firmly believes that Andrea has given him glimpses of the absolute. "Durch meine Ahnungen und seltsamen Gefühle, hat er mich vom Dasein einer fremden Geisterwelt überzeugt und ich freue mich jetzt innig, daß ich auf irgend eine Art mit unbegreiflichen Wesen zusammenhänge, und künftig mit ihnen in eine noch vertrautere Bekanntschaft treten werde"³¹³).

Tieck was probably also influenced by Shakespeare in his effort to attain a larger world, which, in one form or another, the characters in "William Lovell" ardently strive for. Tieck's first acquaintance with the world of Shakespeare's imagination, one must remember, was through "Hamlet". The tragedy had an overwhelming effect upon him and led him to read the other works of Shakespeare, and thus laid the foundations for

his life-long devotion to that master genius. Hamlet attempts to transcend the finite with his reason in order to get a glimpse of the essence of things, but he fails. To Hamlet, who places such great store by knowledge attained through speculation, this situation is galling. Earth is indeed to him "a sterile promontory", and the sky "but a foul and pestilent congregation of vapors"³¹⁴). Hamlet is fully convinced of the existence of a transcendental world³¹⁵).

"There are more things in heaven and earth, Horatio,
Than are dreamt of in our philosophy."

Hamlet is also conscious of a feeling that there is a power residing in human intuitions which can apprehend and get glimpses of the absolute.

"What a piece of work is a man!
— — *In apprehension* how like a god"³¹⁶).

Hamlet is determined to follow the ghost and to learn its message at any cost, despite Horatio's admonition,

"Which might deprive your sovereignty of reason
And draw you into madness? Think of it"³¹⁷).

Similar is Balder's attitude. He too would not be deterred from the attempt to gain transcendental knowledge, even at the risk of becoming mad. Balder goes so far as to say, "Viel- leicht wäre dann die Schranke durchbrochen, die meinen Geist jetzt noch von allem trennt, was ihm unbegreiflich ist"³¹⁸).

Another way to acquire transcendental knowledge the romanticist finds in love. In Shakespeare's "A Midsummer Night's Dream" we read,

"Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend,
More than cool reason ever comprehends"³¹⁹).

So also Mortimer writes, "Er ist trunken im Glücke der ersten Liebe, dies Gefühl hat ihm *Paradiese* aufgeschlossen"³²⁰). Furthermore, in Shakespeare even the poor, earth-born wretch, Caliban, has visions of unearthly things in dreams. He says,

“And then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me; that, when I wak’d,
I cried to dream again”³²¹).

In “William Lovell” we also find the characteristic romantic tendency to explore the subliminal self. But this delving into the recesses of the soul is not portrayed in “William Lovell” as a serene, calm, and cheerful self-analysis. There is no abiding faith in the promptings of the intuitions. William Lovell says, “Die Vorstellung unsrer Individualität ist die *seltsamste*, die uns überraschen kann”³²²). And again, “Ich behorchte in mir leise die *wehmütige* Melodie meiner wechselnden Gefühle”³²³). Hamlet, like Lovell, feels too that he harbors in his bosom a whole universe. “I could be bounded in a nut-shell, and count myself a king of infinite space”³²⁴).

Then we find in “William Lovell” a few instances where the characters try to project themselves into nature and thus attain some satisfaction and peace; but such moods are nearly always represented as merely fleeting, ending in nothingness. The characters ever return to their morbid, destructive speculations. William Lovell says, “Da wurzelte mein Auge in das Gras, es schwärmte in dem Laub der Bäume, . . . ich atmete tief auf, und hätte von Bäumen und Gras diesen Geist, der mich anglänzte, in mich ziehen mögen”³²⁵). But just a few letters later he writes to Balder, “O Balder, ich möchte vor mir selber entfliehen. Was ist die Stärke des Menschen? Ich bin ein Elender, tröste mich, wenn Du kannst”³²⁶).

Tieck found in “Werther” many expressions of positive, constructive faith in nature. The whole of letter 2 in Book I of “Werther” is devoted to a portrayal of this romantic emotion. Werther says, for instance, “Sie allein [that is, nature] ist unendlich reich und sie allein bildet den großen Künstler”³²⁷). Werther’s love for nature almost becomes pantheism. “Jeder Baum, jede Hecke ist ein Strauß von Blüten, und man möchte zum Maikäfer werden, um in dem Meer von Wohlgerüchen herum schweben, und alle seine Nahrung darin

finden zu können" ³²⁸). But even in Werther this faith in nature is not truly abiding. Werther says, "Wie die Natur sich zum Herbste neigt, wird es Herbst in mir und um mich her. Meine Blätter werden gelb, und schon sind die Blätter der benachbarten Bäume abgefallen" ³²⁹). Similar exclamations are uttered by Werther shortly before his death ³³⁰).

Again and again life seems to the characters in "William Lovell" to be unreal, a mere dream resting upon no firm foundation. Idealism seems to be but a phantom. William Lovell says, "Sonderbar, daß ein Mensch vorsätzlich einschlafen kann, und sich nachher nicht aus seinen Träumen will wecken lassen, weil er sich schon wachend glaubt" ³³¹). In another place he exclaims, "O Amalie, ich will nicht mehr von meiner Liebe, meinen Hoffnungen mit Ihnen sprechen, alle diese Träume sind nun ausgeträumt, und erwacht stehn wir nun da" ³³²). Shakespeare's frequent allusions to dreams, especially in the romantic sense which conceives of life itself as nothing but a sleep and a dream, must have been deeply impressed upon Tieck's mind ³³³).

The people in "William Lovell" feel that at best a blind fate seems to be in control of life and that man is utterly powerless in the grip of higher powers. In a letter to Amalie, William Lovell exclaims, "Schon seh' ich die wilden Pferde die Zügel zerreißen, rasselnd springen sie mit dem Wagen den schroffen Felsenweg hinunter, an den Klippen zerschmettert liegt das Fuhrwerk da, und er steht und beweint den Verlust. Er hat es gewollt, es sei!" ³³⁴) In Goethe's early production, "Egmont", we find a strikingly similar reference to a destiny which controls human existence. "Wie von unsichtbaren Geistern gepeitscht, gehen die Sonnenpferde der Zeit mit unsers Schicksals leichtem Wagen durch; und uns bleibt nichts als mutig gefaßt die Zügel festzuhalten, und bald rechts, bald links", etc. ³³⁵).

We find also in the novel "William Lovell" something of "*das Proteische*", which Walzel defines as "Hin- und Herpendeln zwischen den Extremen", "eine unendliche Bestimm-

barkeit", and "freie Erhebung über sich selbst"³³⁶). So William Lovell says, "Ich bin wandelbarer als *Proteus* oder ein Kamäleon, das gebe ich Ihnen gern zu"³³⁷). It leads eventually to the romantic irony of Tieck's later works³³⁸). Often in "William Lovell", this chameleonlike spirit takes the form of a vague longing for universality³³⁹). William Lovell may be pessimistic and melancholy; but his serious strivings after universality point to a further development, which we shall find in Tieck's following works. Lovell turns away from the present and places his reliance on the future. He says, "Ich hasse die Menschen, die mit ihrer nachgemachten kleinen Sonne in jede trauliche Dämmerung hineinleuchten und die lieblichen Schattenphantome verjagen, die so sicher unter der gewölbten Laube wohnten. In unserm Zeitalter ist eine Art von Tag geworden, aber die romantische Nacht- und Morgenbeleuchtung war schöner, als dieses graue Licht des wolkigen Himmels; *den Durchbruch der Sonne und das reine Aetherblau müssen wir erst von der Zukunft erwarten*"³⁴⁰).

It is obvious, then, from the foregoing, that the romantic spirit pervades the whole work. This spirit, to be sure, is not that of Wackenroder's particular phase of romanticism; but it is rather a romanticism, accepted by all critics and scholars as genuine, which reveals itself in such characteristics as passionate longing for a world larger than that represented by the rationalists, recurrent insistence upon the various moods of the human spirit and all that we associate with the romantic word "Stimmung", genuine appreciation of nature and its relations to the human spirit. All of these unmistakably romantic qualities occur again in the later works of Tieck, enlarged, to be sure, enriched, deepened, and reinterpreted, but none the less, qualities that we recognize as distinctly characteristic of Tieck and as bearing the stamp of his poetic genius.

b) *Die Straußfedern.*

In his "Vorbericht zur dritten Lieferung", Tieck gives a fairly complete account of the origin of the stories in the

“Straußfedern”³⁴¹). In the fall of 1794, he returned from the University of Göttingen to his home in Berlin. In the same year, Carl Nicolai, the son of the well-known Berlin publisher, Christoph Friedrich Nicolai (1733—1811), decided to engage in the publishing business by himself. Through his father he got into communication with Tieck and offered to publish the latter’s “Abdallah”, “William Lovell”, and whatever else the author had under his pen.

Tieck was a struggling young writer, solely dependent upon his literary productions for a livelihood. So it came that for fully four years the man who was later proclaimed as the leading genius of the Romantic School served his apprenticeship in the workshop of one of the chief forces of the “Aufklärung”. Nicolai’s main endeavor was to disseminate, by means of his publishing house, the didactic and prosaic view of life held by himself and the older generation. He was not oblivious to the increasing favor with which the new literature emanating from Weimar and Jena was being received. Firm in the conviction that the new author who had come under his eye would be no mean support to his tottering cause, he lost no time in 1795 in putting him to work.

Tieck was entrusted with the continuation of the satirical, didactic stories begun by Musäus and Johannes Müller in the “Straußfedern”. The chief restriction placed upon Tieck was that these tales should adhere to the standard set up by his predecessors. They should be entertaining, moralizing, and didactic, in accordance with the literary taste of the age of the “Aufklärung”. Thanks to his amazing versatility, Tieck could write in the vein demanded of him.

Young Nicolai aimed at quantity, and so large baskets full of French novels were sent to Tieck for translation and revision in the prevailing taste of the Berlin public. Tieck set to work and soon produced three stories, “Das Schicksal”, “Die männliche Mutter”, and “Die Rechtsgelehrten”. All three were based upon French originals of which Tieck no longer remembered the names in 1829, when he wrote the preface to the third in-

stalment of his works. Tieck tried honestly to follow the directions of his employer, but was utterly dissatisfied with his own work when he regarded it from the point of view of his growing imagination. For Tieck had developed considerably since the inception of "William Lovell". Instead of revising the literary material sent to him by Nicolai, he attempted original composition; and the result far exceeded his expectations. Nicolai was so well pleased with the first of these original productions, "Die beiden merkwürdigsten Tage in Sigmunds Leben", that he demanded to see the original story and refused to believe that it was Tieck's own creation. Tieck continued to deliver stories of his own conception³⁴²) and designates as such:

- "Sigmund".
- "Der Fremde".
- "Die Freunde".
- "Ulrich der Empfindsame".
- "Fermer der Geniale".
- "Der Naturfreund".
- "Die gelehrte Gesellschaft".
- "Der Psycholog".
- "Das Tagebuch".
- "Der Roman in Briefen".
- "Die Theegesellschaft"³⁴³).

The plot of "Die merkwürdige Lebensgeschichte Sr. Majestät Abraham Tonelli" was taken from a booklet of the beginning of the eighteenth century³⁴⁴). The story, "Die Brüder", was also probably recast by Tieck from a story by some other author³⁴⁵).

In short, eleven of the sixteen stories written by Tieck for the "Straußfedern" are, therefore, wholly inventions of his own; and five are based, to a greater or less extent, upon models. They were all written between 1795 and 1798³⁴⁶).

The stories of the "Straußfedern" are written, on the whole, in a light, satirical tone. Apparently, nothing could be farther removed from the gloomy, pessimistic broodings of

"William Lovell" than the sharp satire of "Ulrich der Empfindsame", "Die Theegesellschaft", "Ein Tagebuch", "Die gelehrte Gesellschaft", "Ferber der Geniale", "Der Naturfreund", "Ein Roman in Briefen", and "Leben des berühmten Kaisers Abraham Tonelli". And yet, upon careful analysis, we find that these tales are only a reflex of "William Lovell". They are not one whit more positive or constructive. Tieck has not attained to any definite, satisfying view of life at this stage of his career. A few of the tales are written almost entirely in the "Lovellstimmung". "Der Fremde", for instance, is a story about a young man who leaves his sweetheart to a rival, and upon his return afoot through the forest, journeys along with a stranger, who turns out to be the ghost of his rival who died during his absence. It is a gloomy, sombre story, unrelieved by anything which would indicate faith in the value of life.

"Der Psycholog" is of almost the same stamp as "Der Fremde". "Die beiden merkwürdigsten Tage aus Sigmunds Leben", although written in a frivolous tone, is much like "Lovell" in its lack of any idealism. No positive attitude is taken by Tieck toward the intrinsic value of virtue and honor. Everything in life is represented as being due to mere chance; the perplexing problems of "Lovell" are not solved, but simply played with. However, the themes chosen, the imaginative qualities, and the manner of treatment disclose to us how Tieck's native romantic bent was here developing itself with greater freedom and more richly and fully than in "William Lovell".

One story especially in this collection is written in the tone of the fairy-tale and reminds the reader of Shakespeare's imaginative dramas, "The Tempest" and "A Midsummer-Night's Dream". This is "Die Freunde", which tells how Ludwig sets out to visit a friend who is ill, and falls asleep by the wayside. He dreams that he has arrived at a gorgeous palace in which are sweet scents, melodious strains, and beautiful forms. He is finally told that he is in the land of absolute truth, of total perfection, and of the ideal realized. But thoughts of

his former life on earth with its aspirations and hopes make Ludwig melancholy, and he longs for the love and illusion of actual life. At this point he is awakened by the friend and is overjoyed at feeling himself free from the land of perfection and from "dieses glänzende Elend", as he calls it now. The fantastic conception of this story, and the vague, indistinct mood make the narrative stand out as a fore-runner of the future "Volksmärchen".

Tieck has progressed so far in the "Straußfedern" that he at least dares to throw off the dominating power of Kant. There is even a direct satirical thrust at the Kantian system in the story, "Ulrich, der Empfindsame"³⁴⁷). There is still much scepticism, there is much pessimism in the "Straußfedern"; but it is no longer the hopeless, introspective self-analysis of "William Lovell"³⁴⁸).

The influence of Wackenroder is lacking in the "Straußfedern". Nowhere in the collection is there any evidence of an abiding faith in art, either in painting, music, or literature. In "Ulrich der Empfindsame", authorship is called "ein Gewerbe"³⁴⁹); and we read further that an author is often tempted to tell untruths, even if his first impulses are truthful and honest³⁵⁰). In "Ein Tagebuch" the tendency to lie manifested by authors is again alluded to, and in the end the author himself is included among the three fools whom the author must find according to the will of his wealthy uncle. But in the tale "Die gelehrte Gesellschaft", Tieck makes bold to introduce one of Wackenroder's own poems, "Das Meer", in six stanzas, and then to lampoon it by means of the criticism directed against it by one of the characters in the story³⁵¹). The criticisms aimed against it in Tieck's story are: "Die Sprache darin ist nicht korrekt, die Darstellung nicht deutlich, die Bilder sind gesucht, das Ganze ist nicht poetisch klar, sondern es schillert gleichsam nur so". Regarding the merits of his friend's literary creation, Tieck merely says, "Läßt sich demungeachtet nicht leugnen"³⁵²). There is discernible in this,

as in the other satirical, almost flippant narratives of the "Straußfedern", small reverence for things of the spirit.

Although the positive idealism in the "Straußfedern" is quite weak and restricts itself largely to the unconscious play of the author's fancy, it is strong enough to subject the whole world of rationalism to the criticism of the imagination. The satire against Nicolai and the "Aufklärung" shows that Tieck has far outstripped the narrow world of the eighteenth century Enlightenment. Ulrich says, for example, "Nun wurden die Bühnen zu Nationalbühnen erhoben, und dieser Schritt war für die Aufklärung sehr berechnet und notwendig. Nun waren die Schauspieler unter schützenden Privilegien schlecht" ³⁵³). In "Die Teegesellschaft" we are told, "Es gibt sehr wenige eigentliche Originale in Berlin, Leute von Humor und Geist" ³⁵⁴). In the little tale "Ein Tagebuch", we read, "Ich könnte es vielleicht am bequemsten und nützlichsten mit dem Reisen nach unsern größten Gelehrten vereinigen, keiner würde mir beim Besuch meine satyrische Absicht und Rücksicht anmerken. (N.B. Das Schicksal macht mich nun zum Satyriker)" ³⁵⁵). This remark was directed by Tieck against the monotonous, didactic travelogs of the day, many of which were presumably from the press of the house of Nicolai, Tieck's employer.

In "Der Psycholog" we are informed, "Man setzte sich, und der Tolle sprach so gesetzt und vernünftig, daß der Psycholog beinah eingeschlafen wäre" ³⁵⁶). Against rationalistic reliance upon the conclusions of logic Louise writes to Günther in "Ein Roman in Briefen", "Ich ziehe daraus einen andern Schluß, daß es tausend Sachen gibt, die ohne alle Logik richtiger sind, als die Logik selber" ³⁵⁷). Against the denial of the existence of ghosts by the adherents of the Enlightenment, one can read in "Das Leben des berühmten Kaisers Abraham Tonelli", "Überdachte dann wieder, daß doch Aufklärung in der Welt sei, die Gespenster abgeschafft und dergleichen" ³⁵⁸).

It is not at all improbable that Tieck was stimulated to indulge in irony and satire by one of his favorite authors,

Cervantes, whose "Don Quixote" he translated during the time of the composition of many of the "Straußfedern". The whole of "Don Quixote" is a satire upon the extravagant romances of chivalry, and numerous passages of it are very close in spirit to the satirical utterances of Tieck in the "Straußfedern"³⁵⁹).

By prescribing the subject matter which his hireling was expected to treat, Nicolai really furthered Tieck's romantic development. By his close association with the chief exponent of the Aufklärung, the contrast of issues was forced fully upon Tieck's consciousness; and he soon realized that he must take sides. The final break between Nicolai and Tieck came in 1799, when the younger Nicolai boldly published an unauthorized and inaccurate edition of Tieck's works. The unwarranted procedure led to a lawsuit, which Tieck won. But before the suit was decided, Tieck had severed relations with Nicolai.

Tieck's efforts toward a larger, richer life are manifested in the "Straußfedern" in his mention of romantic love for adventure, in his attitude toward nature, in his allusion to premonitions, and in the feeling frequently indicated that there is something unreal in experience. In the story "Die beiden merkwürdigsten Tage aus Sigmunds Leben"³⁶⁰), we read, "Sigmund liebte nichts so sehr, als aufs Geratewohl die Straßen einer fremden Stadt zu durchkreuzen, bald hier, bald dort zu verweilen, und die mannigfaltigen wunderbaren Eindrücke in seine Seele aufzunehmen, die die fremden Gegenstände, die unbekannten Häuser in ihm erregten"³⁶¹).

Natural scenery is often called "romantic" by Tieck³⁶²). The tranquillity of soul enjoyed by the romanticists in utter solitude is expressed in "Die beiden merkwürdigsten Tage aus Sigmunds Leben"³⁶³), "Der Wall ward nach und nach leer, doch er achtete nicht darauf, und befand sich in der Einsamkeit ungestörter und glücklicher"³⁶⁴).

Regarding premonitions Tieck has Ulrich say, "Selbst die aufgeklärtesten Menschen glauben an Ahndungen, weil es eine Poesie ist, die in ihnen selbst ertönt, und nicht von außen in

ihr Ohr kömmt”³⁶⁵). But the premonitions in the “Straußfedern” are usually of a sombre kind³⁶⁶). Tieck was well acquainted with the omens and premonitions of evil so frequent in the Storm and Stress writers³⁶⁷) and in Shakespeare. For life conceived as a dream, and a sad dream at that, we find a reflection by Tieck in the tale “Die Freunde”, “Wie wunderbar! sagte er zu sich selber, daß ich jetzt vielleicht nur schlafe und es mir dann träumen kann, ich schliefe zum zweiten Male ein, und hätte einen Traum im Traume, bis er so in die Unendlichkeit fortginge und keine menschliche Gewalt mich nachher *munter machen könnte*”³⁶⁸). This motif is a common one, as Werther reflects, “Daß das Leben des Menschen nur ein Traum sei, ist manchem schon so vorgekommen, und auch mit mir zieht dieses Gefühl immer herum”³⁶⁹).

The Protean mobility of Tieck’s character has grown remarkably since “William Lovell”, and in the “Straußfedern” blossoms out in some of the choicest examples of romantic irony. This consists in his rising above a cherished idea or creation of his imagination and, from a higher point of view, ridiculing and destroying it. This irony appeals more to his spirit and fancy, and is natural to him, and not a product of philosophical speculation as it was with the Jena romanticists. We find it to some extent in his earliest creations; but it grows and develops until in the “Märchen” and the “Märchendramen” that follow, it is treated with a mastery and brilliancy unattained by any other romanticist before Heine. Some of the tales in the “Straußfedern”, as, for instance, “Ulrich der Empfindsame”, “Ein Tagebuch”, and “Fermer der Geniale”, are conceived almost wholly in this ironical spirit³⁷⁰). In fact, the irony of his own anomalous position in the service of Nicolai must have been apparent to him. He was expected to write in the spirit and manner of the Enlightenment, when he knew how small was the whole rationalistic world from the point of view of his own higher development and of the world of great literature as represented by Shakespeare, Cervantes, and Goethe. A strong indication of the exalted standards which

Tieck was beginning to apply to the products of his own imagination is to be found in the warm admiration expressed in the "Straußfedern" for two of these great influences in his life. In "Ein Tagebuch" Tieck says, "Auf die Art wäre auch zum Exempel Shakespeares Geist größer, weil ihn noch gar zu wenige Leser aus dem Baue seiner Welt wahrgenommen haben: und das ist mir selber zu paradox"³⁷¹).

We can see, then, that Tieck in the "Straußfedern" has developed a larger, freer personality, and seemingly plays with the material which he is supposed to make palatable to the taste of his "enlightened" reading public. He despises this insipid material; and, after unsatisfactory attempts to treat it seriously, he turns about and ridicules it. At the same time he also openly makes fun of his readers. Thus he creates and destroys almost in the same moment. The mood of romantic irony which impels him to treat his material in this manner implies an infinite superiority on his part over the restricted and narrow world of rationalism. Tieck, in fact, finds the latter utterly inadequate for the full play of his enlarged imagination. The freeing of Tieck's spirit, then, as manifested in the "Straußfedern", represents the real progress which Tieck has made over the gloomy speculations of "William Lovell". Tieck here naturally and quite unconsciously practices the same kind of romantic irony which the Jena romanticists later on were to develop theoretically.

c) *Peter Lebrecht.*

Among the stories which Tieck planned to include in the "Straußfedern", there was one which attracted him more than the others. He found the plot in one of the French novels given him by Nicolai; and, by enlarging upon it and by dividing it into chapters, he succeeded in constructing a little novel. The elder Nicolai was charmed with it and suggested changing the name which Tieck had given it, "Friedrich Lebrecht", to one which seemed to him more humorous, namely, "Peter Lebrecht". The novel was published separately in 1795 and was well received

by the public. A second part was issued in 1796, and a third was announced but never appeared.

The plot of "Peter Lebrecht" is loose and disjointed. Peter has been reared by his foster-parents, who do not tell him who his real parents are. He goes to the university, secures a position as a tutor in the family of a wealthy official, and falls in love with the governess. The wedding day arrives, and the guests assemble; but — the bride disappears. After a few minor digressions Peter learns that the governess is none other than his long-lost sister and that on the day set for the wedding she was kidnapped by a disappointed suitor whom she eventually marries. The second part of Tieck's story contains very little action. Tieck informs the reader that it is his purpose to introduce in a humorous vein certain reflections which seem to him more important than mere adventures. From here on, there is hardly the semblance of a plot. Reflections on etiquette, on "Biedermänner", on Peter's mode of life, on the character of Peter's father-in-law are interspersed with a ghost-story and a series of letters between the author and a certain nobleman who requests Peter Lebrecht to write a history of the nobleman's family.

Upon first glance, the novel "Peter Lebrecht" might seem to be thoroughly permeated with the spirit of the Enlightenment. Moralizing reflections in the vein of the eighteenth century "Aufklärung" abound in nearly every chapter. The tolerance, the exhaustive knowledge, the love for humanity exhibited by the rationalists are extolled, Catholicism is condemned; the common-place, the mediocre, and those phases of life which emphasize only the utilitarian and the practical are highly lauded, while the mysterious forces in the world are branded as superstition or deceit. Little wonder, then, that the elder Nicolai was overjoyed at having secured such a faithful disciple in the person of young Tieck. But in reality, many of the elements in Peter Lebrecht which Nicolai took to be expositions of his view of the world were the keenest satire, designed to deceive an even sharper mind than that of Nicolai.

In these satirical, imaginative touches, Tieck shows how infinitely he has risen above the narrow intellectual life of Nicolai and the rationalists³⁷²).

Nor is Kant, as Tieck misinterpreted his philosophy, any longer a dominating force in Tieck's mental life. The sombre, intellectual brooding of "William Lovell" has been transformed into a light, satirical attitude toward life, which is not much more positive than the earlier point of view; but it is comparatively free from pessimism and scepticism. Instances of the latter still occur, but they are rare and no longer control Tieck's whole being³⁷³).

Wackenroder's ideal of romanticism is nowhere to be seen in "Peter Lebrecht"; but other romantic qualities, although still meagre, are continuing to assert themselves. There is noticeable in particular, a steadily growing interest on the part of Tieck for the things of the imagination. The positive manner in which he refers to the world of Goethe and Shakespeare with short comments clearly shows his literary sympathies at that time. Tieck says of Goethe, "Unsere Schriftsteller suchen immer das sogenannte Poetische abzusondern, und zu einem für sich bestehenden Stoff zu machen; sie trennen dadurch die Einheit, und können uns nur einen einseitigen Genuß verschaffen; *denn wem ist es unter den Deutschen gegeben, so wie Goethe zu schreiben*"³⁷⁴). Of Shakespeare he says, "Ich besah alle Merkwürdigkeiten des Landes (England), aber nirgends schlug in mir mein Herz so hoch und so ungestüm, als in dem Hause, in welchem *Shakespeare* geboren ist. Ich sah im Geiste den großen Sterblichen dort durch die Zimmer gehn; ich belauschte ihn bei seinen Arbeiten, die seiner Feder entfloßen zu sein schienen, *ohne daß er selbst ihr hohes Gepräge, ihre Göttlichkeit geahndet hat*"³⁷⁵).

Tieck's efforts to break through the restricted world of rationalism we find in his growing faith in our intuitive life and even in the occult forces about us. He asks, "Warum hat unsre Seele zuweilen eine Begierde nach irgend einer seltsamen Begebenheit? Was sind diese *Ahndungen*, die sie uns zuweilen

gleichsam im Voraus ankündigen?"³⁷⁶). Toward the end of Peter Lebrecht, the characters enter into a formal discussion regarding the existence of spirits and other manifestations from the transcendental world. As confirmed rationalists, the persons in the story disapprove of ghost-stories, and either attempt to explain them rationally or declare them to be "abgeschmackte Lügen"³⁷⁷). The author, however, is rather inclined to believe in the reality of the spirit world, and takes keen delight in satirizing the narrow views of the adherents of the Enlightenment³⁷⁸).

But Tieck is not yet fully convinced of the reality of life and of idealism. Life still seems to him a dream, and the unfathomableness of human existence sorely puzzles him. "Wer verliebt ist", he says³⁷⁹), "liegt freilich nur in einem tiefen Traum, was er sieht und was ihn entzückt, sind nur seine eignen Phantasien; aber wie oft wünscht man nicht beim Erwachen in einen schönen Traum zurück zu sinken"³⁸⁰). Tieck says furthermore, "Sie [die Nachschmetterlinge am Boden] schlafen nicht und wachen nicht. Ist dies nicht vielleicht ein Bild unsers rätselhaften Lebens?"³⁸¹).

The power of love to expand the emotional life to an almost infinite extent is touched upon by Tieck³⁸²), a fact that points to the larger role which love is to play in his later works.

Tieck's love for nature and for her appeal to our best self is frequently expressed in "Peter Lebrecht". He admires "die ungekünstelte Natur", "die freie Natur und den weiten Himmel" in contrast to the artificial conventional life of the big city³⁸³). He speaks of "die zutrauliche Dämmerung, die jetzt hereinbrach, und den Wald geheimnisvoll und magisch machte"³⁸⁴) and describes "einen kleinen runden See, in dem sich die Abendröte spiegelte; an der Seite lag ein niedliches Häuschen und daneben streckte sich ein kleines Dorf einen Hügel hinan"³⁸⁵). Tieck tells of visiting "merkwürdige Ruinen"³⁸⁶) and makes the confession, "Ich studiere oft in Blumen und Bäumen, und lerne aus ihnen und von den simplen Menschen umher eine ganz eigne Philosophie"³⁸⁷). The same

idea runs through many of the early letters of "Werther", a work which doubtless influenced Tieck greatly.

Tieck's Protean nature reveals itself in "Peter Lebrecht", just as in many of the stories of the "Straußfedern", in a brilliant display of romantic irony. This irony, which pervades the whole story, is used here with consummate skill, and owes perhaps something of its brilliancy to "Don Quixote", which Tieck was planning to translate during these years. For instance, just as Cervantes likes to interrupt his story and then resume it with the remark, "but the story goes on"³⁸⁸), so also Tieck, after a considerable digression, takes up the thread of his story with the words, "Doch, ich wende mich wieder zu meiner Erzählung"³⁸⁹). Tieck closes Part I of "Peter Lebrecht" with a chapter beginning as follows: "Hier wäre nun also der erste Teil meiner wahrhaften Geschichte beschlossen. Viele Leser werden nicht begreifen können, was denn der folgende Teil enthalten solle, da in diesem nun alles, was etwa noch interessieren könnte, beigelegt und in Richtigkeit gebracht ist". In almost the same manner Cervantes writes at the end of Book I, Part I, "But here we must deplore the abrupt end of this history, which the author leaves off — — however, the man who continued this work could not believe", etc.

Tieck refers in Part II of "Peter Lebrecht" to events related in Part I as follows: "Viele von Ihnen, wertgeschätzte Anwesende, haben ohne Zweifel den ersten Teil schon rein vergessen". Cervantes writes, "as it is recorded in the last chapter of the first part of this most important, and no less punctual history"³⁹⁰). This whimsical manner of referring in a work to some previous passage is much followed by the later romanticists³⁹¹). Finally, in "Peter Lebrecht", we find the readers and the author engaged in a discussion of the very story itself³⁹²). The same situation occurs in "Don Quixote", where Don Quixote, Sancho Pança, and the bachelor Carrasco discuss Part I of the novel³⁹³).

An indication that Tieck has progressed beyond the light, satirical spirit of the "Straußfedern" and is about to offer

something with a positive content, can be seen in the announcement in the second part of "Peter Lebrecht" heralding the appearance of the "Volksmärchen". Tieck here admonishes the reader not to scoff at the "Volksromane" sold for one or two pence by old women on the streets, for, he says, "Der gehörnte Siegfried", "Die Heymonskinder", "Herzog Ernst", and "Genoveva" have more genuine feeling and are much better written than the "beliebten Modebücher"³⁹⁴). Then Tieck proceeds to inform the reader that he has a book in manuscript which he hopes soon to see in print. The title of the new work is to be "Volksmärchen", and it will contain nothing but "wunderbare und abenteuerliche Geschichten"³⁹⁵).

One can perceive from what has been said in the foregoing pages that "Peter Lebrecht" shows the slow, gradual development of Tieck's own native romanticism. It is revealed in romantic qualities quite peculiar to Tieck, in his attempts to attain a broader view of life, a view which is in better agreement with the great poets to whom he was then passionately devoted, namely, Shakespeare, Goethe, and Cervantes. His faith in the emotional and intuitive life, in dreams, omens, and presentiments is growing; his pessimistic doubts are becoming weaker; and nature is now to him a large, living, personal force, often giving him comfort and courage in periods of depression. But above all, we see in "Peter Lebrecht" the masterly use of romantic irony, which shows that Tieck is here reaching out for a larger world than that of rationalism.

d) Volksmärchen.

True to the promise which Tieck had made in "Peter Lebrecht"³⁹⁶), there appeared from the press of the younger Nicolai in 1797, three volumes of "Volksmärchen von Peter Lebrecht". The name was evidently a concession to the publisher; the enlightened Peter Lebrecht had pleased his readers so well that his name was to serve as a recommendation for other works. The "Volksmärchen" appeared in three volumes. The first contained three works: "Ritter Blau-

bart, ein Ammenmärchen in vier Akten von Peter Lebrecht", "Der blonde Eckbert", and "Die Geschichte von den Heymonskindern, in zwanzig altfränkischen Bildern". The first of these had appeared earlier in the year 1797 as a separate work, with a prolog in verse. The second volume of the "Volksmärchen" also contained three works: "Der gestiefelte Kater, Kindermärchen in drei Akten, mit Zwischenspielen, einem Prologe und Epiloge", "Wundersame Liebesgeschichte der schönen Magelone und des Grafen Peter aus der Provence", and "Ein Prolog". The third volume contained two works: "Karl von Berneck, Trauerspiel in fünf Aufzügen, umgearbeitet" and "Denkwürdige Geschichtschonik der Schildbürger in zwanzig lesenswürdigen Capiteln".

The earliest of these eight works is "Karl von Berneck". Tieck began to write the drama in 1793 and almost finished it in the same year³⁹⁷). In 1795 he took it up anew, revised it, and published it. The dates of composition of the seven other works are as follows³⁹⁸):

"Blaubart", 1796.

"Der blonde Eckbert", 1796.

"Heymonskinder", 1796.

"Schildbürger", 1796.

"Ein Prolog", 1796.

"Magelone", 1796—97.

"Der gestiefelte Kater", 1797.

Tieck's rediscovery of the vast field of German folklore brought to light the rich treasures of fairy-tale fiction, and thus became an important vehicle in leading man's memories back to the hidden treasures of a forgotten poetic age. It would be erroneous, however, to suppose that Tieck reproduced accurately and fully the spirit of the true fairy-tale. Indeed, very few of Tieck's "Märchen" were retold in a manner to make them acceptable to a child's mind. Naiveté and modernity run side by side through Tieck's fairy-tales; seldom do these elements blend into a harmonious whole. Tieck loved German folklore, and unquestionably he was first drawn to it for its

own sake. But he soon became aware that he could reshape this material for his own ends and use it as a means for expressing romantic irony, humor, and satire, and thus develop and bring into play his own particular and strongest poetic qualities. Thus Tieck made over the old tales into dramas and stories which were quite different from their originals.

The predominant characteristic of Tieck's "Volksmärchen" is their great imaginative power. Intellectual brooding over Kantian and other philosophical problems plays but an insignificant part in this collection. Pessimism and scepticism occasionally reappear, but not more than in those later works of Tieck written at the height of his romanticism. The fact is that a touch of scepticism is practically never wanting in any of Tieck's typical productions.

Wackenroder's individual, peculiar type of romanticism does not appear in the "Volksmärchen", although the first version of the "Herzensergießungen" appeared as early as 1796³⁹⁹). We find, however, Catholic motifs in the "Volksmärchen", which Tieck doubtless received at first hand while in Erlangen as a student in 1793⁴⁰⁰). We can see in the "Volksmärchen" that Tieck is about to accept and adapt to his own special manner and for his own poetic purposes, Wackenroder's serene ideal of life and art. He does so, not because he is lacking in ideals of his own, but rather because he has spontaneously arrived at some sympathetic insight into the ideas of his friend.

The romantic elements in the "Volksmärchen" are wholly Tieck's own; and during the years 1792—1798, they have grown quite strong. Tieck has finally thrown off the utter dejection incident to his misinterpretation of Kant⁴⁰¹). He has also completely severed all connection with the world of Nicolai and of rationalism⁴⁰²).

Tieck's striving after a larger life and his efforts toward attaining universality appear frequently throughout the "Volksmärchen". This tendency is the chief burden of the "Hanswurst's" creed as outlined in "Ein Prolog"⁴⁰³). The demand

of the "Hanswurst" for universality of culture is made in the interest of the ideal of harmony⁴⁰⁴). The "Hanswurst" explains furthermore, "So vermeid' ich dadurch der Einseitigkeit Schein"⁴⁰⁵), an idea expressed in almost the same words by Walzel, "Eben dieses Hin- und Herpendeln zwischen den Extremen verpönt die klassische Ethik. *Der Romantiker hingegen glaubt auf solche Weise am besten der Gefahr der Einseitigkeit zu entgehen*"⁴⁰⁶).

A specific instance of the romantic longing for universality appears in "Magelone"⁴⁰⁷). The romantic ideal of universality of literary interests is stated negatively in "Die Schildbürger"⁴⁰⁸). That this tendency toward universality may ultimately lead to vagueness and meaningless generalities is implied in the statement by the princess in "Der gestiefelte Kater", "Ich möchte einmal *die romantische Unbestimmtheit* verlassen und mich an der plastischen Natur versuchen"⁴⁰⁹).

We find abundant evidence in the "Volksmärchen" of a strong leaning toward all those forces of our being which transcend our understanding. Omens, vague intuitions, divinations, mystery, and dreams play the most important role in these stories, not only giving them color, but often determining their action. These subconscious spiritual forces, which give new character to the "Märchen", are occasionally still somewhat gloomy. Natural scenery, depicted as dark and ominous and as suggesting or expressing the misery and dejection of the hero, is frequently introduced by the author⁴¹⁰). Indeed a strong inclination toward the sad and the gloomy and the mysterious is noticeable in all the works of Tieck. Even in the creations of his later period, he never quite attains a confident, joyous faith in the absolute validity of the ideal. Infinitely complex seem to him the problems of life, and no one solution such as Wackenroder suggested really could satisfy him.

In these "Märchen" we find again that Tieck was considerably influenced in his thought, style, and diction by the writings of the Storm and Stress poets. Lenz' "Hofmeister",

Klinger's "Zwillinge", Goethe's "Götz", and Schiller's "Räuber" were Tieck's especial favorites. It would carry us too far to show in the individual instances the influence of these poets in the "Volksmärchen". But many passages in the "Volksmärchen" suggest similar passages in the works of the poets mentioned above.

The premonitions in the "Volksmärchen" are usually sinister, foreshadowing horror and unhappiness⁴¹¹). But occasionally they lead to happiness and peace and often appear in dreams⁴¹²). The feeling that life is but a dream image, calls forth in the poet, who has never quite freed himself of his "Lovell" moods, a spirit of dejection⁴¹³). A kindlier interpretation of the same feeling we find in "Der blonde Eckbert", "daß ihm sein Leben in manchen Augenblicken mehr wie ein seltsames Märchen, als wie ein wirklicher Lebenslauf erschien"⁴¹⁴). In fact, we find the poet in these "Märchen" and in his later works, constantly wavering between faith and scepticism in the images which come forth from the deepest recesses of his spirit.

But the most distinguishing characteristic of the "Volksmärchen" is their romantic irony. This genuinely romantic trait appears most clearly in "Ein Prolog" and in "Der gestiefelte Kater". In "Ein Prolog" we find that the audience, which is represented by Tieck as waiting in the theatre for the rise of the curtain, speculates upon the probabilities as to whether there will be a play at all, as to whether the director really exists, etc. The prolog ends before the curtain goes up, and the reader realizes at the close of the farce that no other characters besides those in the audience were ever intended by the author to appear. But the whole conceit gives occasion for the choicest romantic irony⁴¹⁵).

In "Der gestiefelte Kater" romantic irony goes even a step farther than in "Ein Prolog". Here again we have the spectators discussing the play before the curtain rises. One of them proclaims his disbelief in witches, ghosts, and the "gestiefelten Kater" himself. Another concurs in this opinion,

saying, "Es ist das Zeitalter für diese Phantome nicht mehr". Others again are inclined to believe in Puss-in-boots, and at last a new arrival affirms that a tom-cat is actually to appear on the stage. The people in the audience are horrified and thump on the floor until the poet is compelled to appear and attempt to placate them. By resorting to flattery, the poet contrives to quiet the audience sufficiently to permit the play to begin.

The tom-cat appears in the first act; and all goes well until the king happens to ponder upon the question why the new-comer, though a stranger in the country, speaks the language so well. A fellow actor bids him hush since the audience before them might note the incongruities of the play. When the scene ends, a discussion actually arises among the spectators regarding the very incongruities suggested by the author (Tieck) through the king. Thus the play goes on, interrupted now by the applause of the audience and then again by expressions of disapproval. The reader notices at once that Tieck is aiming at the destruction of the well-established, conventional, rationalistic form of poetry, and thus suggests the need of a larger poetic form which will be in better agreement with the deeper nature and the higher aspirations of man.

Tieck's translation of Cervantes' "Don Quixote" about the time he wrote "Der gestiefelte Kater" probably exerted a strong influence upon the romantic irony in this drama. The spirit of romantic irony hovers over the whole novel of Cervantes, causing him frequently to interrupt the narrative to make remarks in person, and finally leading to a confusion of the worlds of illusion and fact quite similar to the bewildering medley in the third act of "Der gestiefelte Kater" ⁴¹⁶).

We see, therefore, that there is no demonstrable influence of Wackenroder upon the "Volksmärchen". Tieck's native romanticism has unfolded and developed. We find here deep, intimate relations to nature, intuitions, premonitions, omens, and dreams. All of these experiences are tinged with Tieck's naturally sombre fancy and are truly romantic. Tieck's imagination has grown and expanded, and he now has much faith

in its creations. This increased faith is due to his natural development, influenced, no doubt, by his devoted studies of the Storm and Stress writers, and especially of Goethe, Shakespeare, and Cervantes.

A. W. Schlegel wrote several reviews of the "Volksmärchen"⁴¹⁷). There is also material of value in a brief letter written by A. W. Schlegel to Tieck⁴¹⁸). To meet the charge of personal favoritism, A. W. Schlegel considered it necessary to add a note in 1801 to the review written in 1797 for the "Jenaer Literaturzeitung", stating that he reviewed "Blaubart" and "Der gestiefelte Kater", "*ehe ich mit dem Verfasser in persönlicher Bekanntschaft, in Briefwechsel oder irgend einem Verhältnis stand, ja, ehe ich nur seinen Namen und Aufenthalt wußte*". [The italics are ours.]

The terms in which A. W. Schlegel refers to Tieck in these reviews and in the personal letter written shortly after he made his acquaintance, show the highest admiration for him. Schlegel begins his review of Tieck's "Blaubart", "Wer von unsern Lesern hat nicht in seiner Kindheit mit unendlichem Behagen und Entsetzen das berühmte Märchen von Barbebleue erzählen hören? Hier hat es ein Dichter gewagt, gewiß ein Dichter im eigentlichen Sinne, ein dichtender Dichter, diesen unscheinbaren Stoff zu einer ausführlichen dramatischen Darstellung zu entfalten"⁴¹⁹). Schlegel also says of Tieck, "Der Verfasser ist ein wahrer Gegenfüßler unsrer gewappneten, ritterlichen Schriftsteller"⁴²⁰). In summarizing, Schlegel concludes, "Alles dies ist mit Meisterhand den echtsten Zügen der Natur nachgezeichnet". This impression of Tieck was gained by A. W. Schlegel through *mere acquaintance with the works, before he knew Tieck*⁴²¹).

In the letter to Tieck, Schlegel refers to the "großen Schritt" from "William Lovell" "bis zu einigen der Volksmärchen"⁴²²). Among the "Volksmärchen" he finds "Karl von Berneck", with which he was quite dissatisfied, and "Magedone" most similar to "William Lovell"⁴²³). Tieck's power of presentation, says Schlegel, is not yet perfect in the "Volks-

märchen", "doch in der milden Temperatur eines künstlerischen Sinnes geboren"⁴²⁴). His language, however, is declared by Schlegel to be "wahrhaft poetisierte Prosa" and a sure guarantee for his poetic ability⁴²⁵). Schlegel surmises that Tieck ought to be abundantly able to write "ein romantisch komisches Schauspiel"⁴²⁶).

But A. W. Schlegel goes beyond these generalities. Regarding Tieck's transcendentalism as revealed in "Magelone", he says, "In diesen klaren Tautropfen der Poesie spiegelt sich alle die jugendliche Sehnsucht nach dem Unbekannten und Vergangenen . . . die ganze ahnungsvolle Wonne des Lebens und der fröhliche Schmerz der Liebe"⁴²⁷). "Es ist der romantische Ausdruck der wahrsten Innigkeit, schlicht und phantastisch zugleich"⁴²⁸). Neither does the love for premonitions revealed by Tieck in "Blaubart" escape Schlegel's notice.

In praise of the universality exhibited by Tieck in the "Volksmärchen" Schlegel writes, "Man erkennt in allen dieselbe Hand, aber gewiß nicht an der Einförmigkeit der Manier"⁴²⁹). For an elaboration of this idea one must turn to Schlegel's letter to Tieck⁴³⁰), where he refers to the "Volksmärchen" thus, "Sie haben sich diesen *reizenden Überfluß* bei gleicher Klarheit und Mäßigung auf eine Art angeeignet, die nicht bloß ein tiefes und glückliches Studium, sondern ursprüngliche Verwandtschaft der Geister [with Goethe in "Wilhelm Meister"] verrät. So auch mit den Liedern. Man hätte mich mit einigen davon täuschen können, sie wären von Goethe"⁴³¹).

Furthermore, A. W. Schlegel stresses the universality displayed in Tieck's confusion of the genera in "Der gestiefelte Kater". He expresses the fear, "daß es den Theoretikern viel Not machen wird, die Gattung zu bestimmen, wohin es eigentlich gehört"⁴³²). In referring to the romantic irony which pervades the whole play "Der gestiefelte Kater", Schlegel writes, "Wenn die Satire noch methodisch, deklamatorisch, gallicht wäre; aber umgekehrt, sie ist durchaus mutwillig und possen-

haft, kurz, gegen alle Ordnung. Ich gebe den Verfasser verloren⁴³³).

Schlegel has only the highest praise for Tieck's lyrical faculty as shown, for instance, in "Blaubart"⁴³⁴). However, he expresses surprise that in Tieck's lyrics he fails to detect the influence of Tieck's great model, Shakespeare⁴³⁵). He finds, however, much similarity between Goethe's and Tieck's lyrical manner⁴³⁶).

Yet in A. W. Schlegel's final summing up of Tieck's romanticism and his approach to it, *he ascribes the chief influence to Goethe and Shakespeare*. A. W. Schlegel says so in so many words, and for the sake of our argument we shall cite the whole passage here. Schlegel writes, "Um mehr als alles bisher Gesagte in eins zusammenzufassen: ich weiß nicht, wer außer Goethe unter uns ähnliche Lieder gedichtet hätte. Wenn man nun dazu und zu der Nachbildung *der Goetheschen Poesie* hinzunimmt, daß Tieck nach dem Beispiele desselben Meisters in dem Prolog die Hans Sachsische Manier glücklich genug auf neuere Gegenstände angewendet, so sieht man, daß er sein Vorbild ebensowenig einseitig gefaßt hat, als er ihm ohne selbständige Aneignung nachgefolgt ist. *Er verbindet damit ein tiefes und vertrautes Studium Shakespeare's* (für den Goethe ein neues Medium der Erkenntnis geworden ist; so daß nun von beiden gemeinschaftlich eine Dichterschule ausgehn kann) und eben *das, was ihn für die Entwicklung seiner Anlagen so richtig leitete*, läßt hoffen, daß er sie auch vor ungünstigen Einflüssen zu bewahren wissen wird. Seine Einbildungskraft, die sich im William Lovell zum Teil in trüben Phantomen herumtrieb und ihre Flüge verschwendete, *ist seitdem auffallend zu größerer Heiterkeit und Klarheit durchgedrungen*"⁴³⁷). The reason for this remarkable change from the absolute pessimism of "William Lovell" to a more cheerful view of life in the "Volksmärchen" was primarily due to the natural development of his genius stimulated above all by the great poetic world of Shakespeare and Goethe. This is what A. W. Schlegel refers to in the note added in 1827 to his review of

Tieck's "Blaubart" and "Der gestiefelte Kater", when he says, "Die immer erneuerte Betrachtung vollendeter Geisteswerke war unsere [his and Tieck's] Lieblingsbeschäftigung; unsere größte Freude, die verkannten oder in Vergessenheit geratenen Urkunden des Genius zu entdecken. . . . Das meiste, was wir später ausgeführt oder nicht ausgeführt haben, wurde in diesem Zeitraume entworfen" ⁴³⁸). Schlegel lays all the emphasis here upon his and Tieck's common interest in the great poets of past and present times, and he means notably Goethe and Shakespeare. *No mention whatsoever is made of Wackenroder or any of his tendencies.*

It is significant in his reviews of Tieck's works that Schlegel calls attention only to those qualities in Tieck's romanticism which are native and original with Tieck. Schlegel evidently found nothing in Tieck in the nature of reverence for art which would have elicited special comment; and he therefore makes no attempt, either intended or implied, to connect the "Herzensergießungen" of 1797 with the "Volksmärchen" of the latter part of the same year.

V. Conclusion.

It is evident from all that precedes, that Tieck's approach to romanticism was not due to Wackenroder. The theory of Wackenroder's shaping and determining influence upon the growth and development of Tieck's romanticism has been greatly exaggerated by Haym and the historians of German literature after him. Wackenroder in reality represents *merely one of the many* different points of contact between Tieck and the world of romanticism. Not until after Tieck had already attained a fairly positive and constructive romanticism of his own, did he appreciate Wackenroder's view of life and absorb and reinterpret such phases of Wackenroder's romanticism as seemed then to be in accord with his own.

In the present investigation, emphasis has been laid upon the fact that Tieck was by nature of a romantic turn of mind. He had an extraordinarily powerful imagination which reached out to embrace the most heterogeneous and diverse realms of thought. Through his manifold interests rather than through any single influence such as Wackenroder's devotion to art offered him, did Tieck develop and enlarge upon his romantic view of life. He arrived at what the two Schlegels pronounced to be a genuine romantic "*Lebensanschauung*", primarily through his reading of the works of the Storm and Stress poets (including the early productions of Goethe and Schiller), of Shakespeare, and of the literatures of the Romance nations, particularly the writings of Cervantes.

The two Schlegels were primarily critics of literature, and it was by the way of speculation that they reached their conclusions regarding romanticism. To them romanticism represented a philosophical system rather than a spontaneous expression of artistic impulses. Neither of the two Schlegels

possessed the creative power of an artist. Both attempted, somewhat after the manner of Lessing in "Emilia Galotti", to embody their theories on art in artistic works of the creative imagination. Friedrich Schlegel wrote the novel "Lucinde" and the drama "Alarkos"; A. W. Schlegel wrote the tragedy "Ion"; but all three works were lacking in true inspiration, and failed.

Both Schlegels began as ardent classicists, with an overwhelming enthusiasm for the placid objectivity of the Greeks. But as their vision became enlarged, they included in their range of study the works of the moderns also, and they gradually became confirmed admirers of subjectivity in literature, with all that the term implies. The chief works occupying their attention were the productions of Goethe, Dante, Shakespeare, and Cervantes; and, using these as a basis, the two Schlegels had succeeded in 1798 in originating and developing an essentially complete system of romantic art philosophy. Tieck had for some years been developing independently as a romantic poet in a manner which in many respects was strikingly similar to the romantic development of the Schlegels. It is not surprising, then, that after the latter had evolved their philosophy of romanticism, they should eagerly look for a poet who would most adequately represent in his productions their new view of life. Such a poet they found in Tieck, especially as he revealed himself in the "Volksmärchen".

If, then, we have succeeded in proving the point which we have attempted to establish in the foregoing investigation, it will be seen that the older view of Tieck's approach to romanticism, as being due primarily to the influence of his friend Wackenroder, will have to be changed for a larger one which does more justice to the greatness of Tieck's personality and genius. This dissertation is an effort to furnish such a larger view of Tieck.

Notes.

- 1) Kummer: "Literaturgeschichte des neunzehnten Jahrhunderts", p. 110.
- 2) Vogt und Koch: "Deutsche Literaturgeschichte", p. 639.
- 3) Thomas: "History of German Literature", p. 335.
- 4) Brandes: "Main Currents of Nineteenth Century Literature", p. 9.
- 5) Dilthey: "Leben Schleiermachers", pp. 271—279.
- 6) Francke: "Social Forces in German Literature", p. 451.
- 7) Grillparzer: "Werke". Stuttgart, third ed. 1879. Vol. IX, p. 192.
- 8) R. M. Meyer: "Deutsche Literaturgeschichte des neunzehnten Jh.", p. 12.
- 9) Heine: "Die romantische Schule in Deutschland". Elster ed., vol. V, p. 289.
- 10) Haym: "Die Romantische Schule", p. 27.
- 11) Julian Schmidt: "Deutsche Literaturgeschichte", vol. I, p. 347.
- 12) Robertson: "History of German Literature", p. 421.
- 13) Scherer: "Geschichte der deutschen Literatur". Translation of 3rd ed., 1886, p. 249.
- 14) Huch: "Blütezeit der Romantik", p. 134. Also cf. Wernaer: "Romanticism and the Romantic School in Germany", p. 64.
- 15) Carlyle: "Critical and Miscellaneous Essays", 1894. Vol. I, p. 587.
- 16) A. W. Schlegel: "Recension aus der Jenaer Allgemeinen Literaturzeitung", 1797. Schlegel: "Werke", vol. XI, p. 136.
- 17) "Athenaeum", I, 2, pp. 28—30.
- 18) Fr. von Schlegel: "Sämtliche Werke", vol. V, p. 218.
- 19) Wernaer, p. 10.
- 20) Walzel: "Deutsche Romantik", "Einleitung", p. VI.
- 21) Köpke: "Ludwig Tieck", Brockhaus, Leipzig, 1855. The chief biography of Tieck, presenting a large amount of very valuable material, in unorganized form, however. Somewhat uncritical and unscientific.
- 22) Haym: "Die Romantische Schule", "Einleitung", pp. 7—14.
- 23) Pulver: "Romantische Ironie und romantische Komödie", 1912.
- 24) Wüstling: "Tiecks William Lovell", 1912.
- 25) Joel: "Nietzsche und die Romantik", p. 266: "der wohl beste lebende Kenner der Romantik, O. Walzel". — Cf. also the contemptuous reference to Haym in Nadler: "Die Berliner Romantik", p. 75: "Nur ein Rudolf Haym war der banalen Platttheit fähig", etc. — Cf. also Walzel's

statement in Haym's "Romantische Schule", pp. 929—930, and also his reference on p. 930, bottom, to his own work: "Deutsche Romantik", 1908, as an attempt at a reinterpretation of Haym. — Cf. Kluckhohn: "Die Auffassung der Liebe in der Literatur des 18. Jahrhunderts und in der deutschen Romantik, p. 554.

- 26) Haym, pp. 31—32.
- 27) Haym, p. 53.
- 28) Haym, pp. 21—24.
- 29) Haym, pp. 31—33.
- 30) Haym, p. 32.
- 31) Haym, p. 33.
- 32) Haym, p. 49.
- 33) Haym, p. 49.
- 34) Haym, p. 49.
- 35) Haym, p. 66.
- 36) Haym, p. 66.
- 37) Haym, p. 71.
- 38) Haym, p. 72.
- 39) Haym, pp. 78, 79, and 119.
- 40) Haym, p. 113.
- 41) Haym, p. 78.
- 42) Haym, p. 78.
- 43) Haym, p. 79.
- 44) Haym, p. 85.
- 45) Haym, p. 113.
- 46) Haym, p. 113.
- 47) Haym, p. 113.
- 48) Haym, pp. 120—121.
- 49) Haym, p. 121.
- 50) Haym, p. 126.
- 51) Haym, p. 127.
- 52) Haym, p. 128.
- 53) Haym, p. 132.
- 54) Haym, p. 135.
- 55) Haym, p. 141.
- 56) Haym, p. 141.
- 57) Cf. Geiger, vol. 2, p. 134; Kummer, p. 110; Robertson, p. 423; Wernaer, p. 115; Vogt und Koch, p. 639; Koldewey, p. 211; etc.
- 58) Pulver: "Romantische Ironie und romantische Komödie", 1912.
- 59) Wüstling: "Tiecks William Lovell", 1912.
- 60) Cf. Walzel's preface to Haym, third edition, 1914.
- 61) Wernaer, p. 10.
- 62) Preface to Haym, third edition, p. VII.

⁶³) Haym, p. 141.

⁶⁴) Haym, pp. 49 and 113.

⁶⁵) Karl Hassler: "Ludwig Tiecks Jugendroman William Lovell und der Paysan Perverti des Restif de la Bretonne", 1902.

⁶⁶) Köpke, p. 72.

⁶⁷) Holtei: "Briefe an Ludwig Tieck", Part 4, p. 228. The letter from Wackenroder to Tieck. No date. "Ich höre beim Prediger Koch, der in der Tat ein äußerst gelehrter, kenntnisreicher und eifrig tätiger Mann ist, ein Kollegium über die allgemeine Literatur-Geschichte, vornehmlich über die schönen Wissenschaften unter den Deutschen. Da hab' ich denn manche sehr interessante Bekanntschaft mit altdutschen Dichtern gemacht und gesehn, daß dies Studium, mit einigem Geist betrieben, sehr viel Anziehendes hat".

⁶⁸) Köpke, p. 160.

⁶⁹) Haym, p. 49.

⁷⁰) Haym, p. 113.

⁷¹) Holtei: "Briefe an Ludwig Tieck", Part 4, p. 228.

⁷²) "William Lovell", T. W., vol. 6, p. 48. (In this dissertation the letters T. W. will be used to indicate Tieck's complete works (Tieck: Schriften).

⁷³) Haym, p. 113.

⁷⁴) Haym, p. 141.

⁷⁵) Haym, p. 80.

⁷⁶) Haym, p. 104.

⁷⁷) Haym, p. 81.

⁷⁸) Haym, p. 79.

⁷⁹) Haym, p. 81.

⁸⁰) Haym, p. 86.

⁸¹) Haym, p. 90.

⁸²) Haym, p. 103.

⁸³) Haym, p. 104.

⁸⁴) Haym, p. 105.

⁸⁵) Haym, p. 53.

⁸⁶) Haym, p. 53.

⁸⁷) Köpke, p. 55.

⁸⁸) Köpke, p. 57.

⁸⁹) Haym, p. 53. The italics are ours.

⁹⁰) Alden: "Introduction to Poetry", p. 64.

⁹¹) Compare also Heine's wonderfully rhythmical and melodious lyrics and his well-known lack of appreciation for music in the technical sense. Goethe's relations to technical music also might serve in illustration of this point. — Cf. also in this connection, Seashore: "The Psy-

chology of Musical Talent", p. 6, paragraph entitled "Musical talent an inborn gift".

⁹²⁾ Köpke, p. 86.

⁹³⁾ Cf. Köpke's story about Tieck's personal meeting with Mozart one evening in 1789 "als Tieck seiner Gewohnheit nach lange vor dem Anfange der Vorstellung die halbdunkeln, noch leeren Räume des Theaters betrat". Köpke, p. 87.

⁹⁴⁾ Haym, p. 53. Cf. also Haym, p. 120, "Aber kaum das kleinste Gedicht war ihm bisher gelungen", etc. Cf. also Haym, p. 127, "An schriftstellerischer Übung und Geschmack war freilich Tieck seinem Freunde überlegen", etc.

⁹⁵⁾ Haym, p. 86.

⁹⁶⁾ Haym, p. 94

⁹⁷⁾ Haym, p. 105.

⁹⁸⁾ Haym, p. 104.

⁹⁹⁾ Köpke, p. 71.

¹⁰⁰⁾ Köpke, p. 63.

¹⁰¹⁾ Haym, p. 925.

¹⁰²⁾ Walzel, chapter on "Das Proteische": "Hin- und Herpendeln zwischen den Extremen".

¹⁰³⁾ Walzel, p. 19: "In diesem Bewußtsein wurzelt auch die romantische Ironie".

¹⁰⁴⁾ Haym, p. 569.

¹⁰⁵⁾ Friedrich Schlegel: "Universalität ist Wechselbetätigung aller Formen und Stoffe"; also: "Die romantische Poesie ist eine progressive Universalpoesie".

¹⁰⁶⁾ Huch, p. 137: "Tieck hatte von allen das größte Talent zur Freundschaft. Er hatte für jeden Verständnis, jeder konnte glauben, völlig mit ihm übereinzustimmen; was in dem Augenblick sich auch so verhielt. Sein Einfluß auf die Menschen fand hauptsächlich durch persönliche Gegenwart statt".

¹⁰⁷⁾ Huch, p. 101: "Die meisten Romantiker waren weiblicher Art, Dämmerungsmenschen, aber sie strebten nach Harmonie". Walzel, p. 22: "Die innigste Gemeinschaft des Endlichen und Unendlichen ist, was der Romantiker vor allem anstrebt". Joachimi, p. 14: "Und so macht er [Friedrich Schlegel] den Versuch, sein Ich selbstlos in diesem Objektiven, im harmonischen Universum, auf- und untergehen zu lassen". Huch, p. 126: "Die Eine, Eine glänzende Sonne, das Ich, das nicht mehr zerspaltene, die Einheit des eigenen Wesens, das ist im Grunde das Ziel aller Sehnsucht".

¹⁰⁸⁾ Joachimi, p. 38: "Die höchste Schönheit, ja, die höchste Ordnung ist denn doch nur die des Chaos".

¹⁰⁹⁾ Huch, p. 110: "Es [das Bewußtsein des griechischen Dichters] war nur von der äußern Welt erfüllt".

¹¹⁰⁾ Huch, p. 121: "Daß sie diese zehrende Sehnsucht nicht kannte, machte die Größe, Schönheit und Vollendung der Antike, aber ihre Begrenztheit liegt auch darin".

¹¹¹⁾ Huch, p. 93: "Im Gegensatz zu den Sturm- und Drang-Menschen, die mit Vorliebe in der Gewitterschwüle der Leidenschaft atmen und nur in ihren krampfhaften Äußerungen Kraft sahen, feierten die Romantiker den elastischen Geist, der die unbändige Wildheit der Triebe gebändigt hat und lenkt".

¹¹²⁾ Huch, p. 215: "Besonders als Goethe, da der höchste Gipfel immer nur ein Punkt ist, anfang, sich dem Klassischen auf Kosten des Modernen zuzuneigen, hielten sie [die Romantiker] mit ihrer unbedingten Bewunderung inne. . . . Sie vermißten allzusehr das Dionysische, die unabsehbare Unendlichkeit, worin seines Faust unvergleichlicher Zauber liegt. Seine Harmonie hatte er, ihrer Meinung nach, zu teuer erkauft".

¹¹³⁾ Joachimi, p. 31: "Die Romantik ist universalistisch in ihrer Tendenz; oder — wie man klarer sagen könnte — sie will eine All-Einheit zunächst der Literatur, dann des geistigen Lebens und schließlich alles natürlichen und geistigen Lebens überhaupt herbeiführen".

¹¹⁴⁾ Joachimi, p. 106: "Doch in dieser Fülle der menschlichen Kräfte ist der Verstand das leitende Vermögen". Wie feurige Rosse jagen Phantasie, Sinn und Instinkt den Menschen in die Unendlichkeit. Der Verstand aber hält als kühner Lenker die Zügel". Huch, p. 96: "Die ersten Romantiker haben denn auch unermüdlich gelernt und das Erlernte denkend zum Besitz ihres Bewußtseins zu machen gesucht, ja sie alle waren zugleich Kritiker der Kunst, die sie ausübten".

¹¹⁵⁾ Walzel, p. 18: "Friedrich Schlegel verwertet selbst sehr früh die Kantischen Kategorien Einheit, Vielheit, Allheit zu ethischer Spekulation und möchte den Menschen von der Einheit zu ihrem Gegenpol, der Vielheit führen, um ihn so der Allheit zu nähern".

¹¹⁶⁾ Huch, p. 97: "Das ist eben, was man niemals vergessen darf, daß das Bewußtsein des Romantikers mit dem Gehalte des Unbewußten erfüllt ist". — Huch, p. 155: "Daß im eignen Innern die Lösung aller Geheimnisse und der Quell aller Zukunft ruhe, war eben ihr Glaube und ihre Ahnung".

¹¹⁷⁾ Joachimi, p. 38: "Bei diesem Chaos darf aber nicht an eine wilde Verwirrung gedacht werden, wie dies seit Haym stets geschieht." Friedrich Schlegel: "Die höchste Schönheit, ja, die höchste Ordnung ist denn doch nur die des Chaos, nämlich eines solchen, welches nur auf die Befruchtung der Liebe wartet, um sich zu einer harmonischen Welt zu entfalten." — Huch, p. 126: "Fest gebannt ist er an den Abgrund seines Innern und starrt bezaubert in das wallende Chaos".

¹¹⁸⁾ Walzel, p. 19: "Eine unendliche Bestimmbarkeit, die auch in den Augen Schillers ein Vorzug ist, bleibt dem Menschen, der proteisch sich wandeln kann, am sichersten gewahrt".

¹¹⁹⁾ Huch, p. 94: "Trieb in Kunst zu verwandeln, das Unbewußte in Wissen, war das Studium der Romantiker". Huch, p. 150: "Nun stürzte sich der Strom des Forschens in die dämmerige, unabsehbare Höhle [das Unbewußte] hinein".

¹²⁰⁾ Huch, p. 91: "Sein [Leonardos] Forschungsgeist war durchaus romantisch". — Walzel, p. 23: "Denn in dem Drang des Vernunftmenschen nach dem Unendlichen und Ewigen hat sich ja von Anfang an ein Kennzeichen der romantischen Generation ergeben". — Huch, p. 153: "Hinreißend und erhebend wirkte sein [Friedrich Schlegels] Glaube an das Allvermögen des menschlichen Geistes".

¹²¹⁾ Joachimi, p. 86: "Die Menschheit treibt es in all ihrem Sehnen und Streben nach einem Zentralpunkt absoluten Wissens".

¹²²⁾ Walzel, p. 19: "Novalis sagt einmal, der Adel des Ichs bestehe in freier Erhebung über sich selbst". — Walzel, p. 19: "In letzter Linie aber ruht die proteische Beweglichkeit der romantischen Seele auf dem Bewußtsein, sich jeden Augenblick über sich selbst erheben zu können. In diesem Bewußtsein wurzelt auch die romantische Ironie".

¹²³⁾ Huch, p. 112: "Aus der Wechselwirkung zwischen dem Bewußten und Unbewußten entspringt die Magie. ... Das Beherrschtwerden des Unwillkürlichen durch das Bewußte war sein Dogma".

¹²⁴⁾ Huch, p. 218: "Denn, eine Seele, die soviel bindende Gewalt hätte, um die extremsten Elemente, die in der Natur möglich sind, überschwelligendes Chaos und strengsten Geist der Ordnung in eine harmonische Einheit zu fassen, ist noch ein Ideal der Zukunft".

¹²⁵⁾ Huch, p. 111: "gegen das Ganze wird sich der etwaige Tadel richten".

¹²⁶⁾ Huch, p. 146: where the romanticists are compared to frühreife, schmale Kindergesichter ... die nicht ordnen können, was alles auf sie einströmt".

¹²⁷⁾ Huch, p. 133: "Die Geistesfreiheit, die sie schmückte, war nur deswegen nicht die höchste, weil sie die Folge eines Mangels war".

¹²⁸⁾ Joachimi, p. 7: "Die Romantiker ... wollen vor allem tief-sinnig schauen. Sie fühlen sich zu einem innern und äußeren Erkenntnisstreben, zu freier, allseitiger Entfaltung berufen".

¹²⁹⁾ Joachimi, p. 5: "daß das Höchste und Letzte namenlos ist und vielleicht bleiben wird; daß das Absolute besser gefühlt als umschrieben werden kann". — Cf. Dilthey: "das Erkennen nie das Leben selbst erreicht".

¹³⁰⁾ Walzel, pp. 24 and 25.

¹³¹⁾ Walzel, p. 25, calls it "Enthusiasmus", and on page 21, "Ekstase"; Huch, p. 125, calls it "Rausch"; Joel, p. 19, calls it "gesteigertes Lebensgefühl".

¹³²⁾ Walzel, p. 23.

¹³³⁾ Walzel, p. 23. Cf. also Joachimi, p. 44; Huch, pp. 147, 148, 149; Kircher, p. 46.

¹³⁴⁾ Walzel, p. 23; Joachimi, p. 44; Huch, p. 124.

¹³⁵⁾ Walzel, pp. 63, 21, 22, and 23; Huch, p. 100.

¹³⁶⁾ Köpke, chapter on "Jugendgefährten".

¹³⁷⁾ Walzel, p. 18.

¹³⁸⁾ Huch, p. 218.

¹³⁹⁾ Nadler: "Die Berliner Romantik, 1808—1814", p. 72.

¹⁴⁰⁾ Huch, p. 144.

¹⁴¹⁾ Dilthey: "Leben Schleiermachers", p. 307.

¹⁴²⁾ Huch, p. 134.

¹⁴³⁾ Huch, p. 137.

¹⁴⁴⁾ Kluckhohn, pp. 559 and 572.

¹⁴⁵⁾ Walzel, p. 23.

¹⁴⁶⁾ Kluckhohn, p. 554: "Für ihn selbst war das Liebeserleben nicht so zentral wie für die andern Romantiker".

¹⁴⁷⁾ Kluckhohn, p. 555.

¹⁴⁸⁾ Huch, p. 125: "Er glaubte an Liebe und Glück". Cf. also Huch, p. 126.

¹⁴⁹⁾ Huch, p. 147.

¹⁵⁰⁾ Joachimi, p. 45: "Wir interpretieren also die romantische Liebe im Hinblick auf diese Großen (Goethe und Shakespeare), an denen ja Schlegels Blicke fortwährend hingen, als: die Freude an allem Lebendigen, am Größten wie am Kleinsten; das Gefühl für den klopfenden Pulsschlag des Lebens bis in seine zartesten Verästelungen hinein; als angeborene Toleranz mit allem Menschlichen und als starkes Mitgefühl mit allem Lebenden".

¹⁵¹⁾ Porterfield: "German Romanticism", p. 8.

¹⁵²⁾ Cited by Haym, p. 882.

¹⁵³⁾ Walzel, p. 12.

¹⁵⁴⁾ Walzel, p. 148.

¹⁵⁵⁾ Köpke, p. 7.

¹⁵⁶⁾ Köpke, p. 12.

¹⁵⁷⁾ Köpke, p. 30.

¹⁵⁸⁾ Köpke, p. 31.

¹⁵⁹⁾ Köpke, p. 33.

¹⁶⁰⁾ Köpke, p. 45.

¹⁶¹⁾ Köpke, p. 109.

¹⁶²⁾ Köpke: "Unterhaltungen mit Tieck", p. 187.

¹⁶³⁾ Tieck's preface to the edition of Lenz' works, p. LXXXIV.

¹⁶⁴⁾ The italics are ours. Cf. also preface to Lenz' works, p. LXXXI, where Goethe is called a "Sektirer für das Altertum" in his later works. Cf. also preface to Lenz' works, p. LXVIII, where Tieck says Goethe

should have persevered as the "Mittelpunkt einer echt deutschen Schule" and where Tieck declares, "Goethe ist an seiner Welt und seinen großen Vorbildern irre geworden".

- 165) "Nachgelassene Schriften", vol. 2, p. 134.
- 166) "Vorbericht zur zweiten Lieferung", T. W., vol. 6, p. XXXIII.
- 167) Preface to Lenz, p. XXXVII.
- 168) Cf. also "Vorbericht zur zweiten Lieferung", T. W., vol. 6, p. XIX.
- 169) Preface to Lenz, p. XXXV.
- 170) "Vorbericht zur zweiten Lieferung", T. W., vol. 6, p. VI.
- 171) Preface to Lenz, p. LXXV.
- 172) Köpke: "Unterhaltungen mit Tieck", p. 189.
- 173) Köpke: "Unterhaltungen mit Tieck", p. 191.
- 174) Preface to Lenz, p. LXXXIII.
- 175) "Vorbericht zur zweiten Lieferung", T. W., vol. 6, p. VII. Cf. also Köpke: "Ludwig Tieck", p. 256.
- 176) "Vorbericht zur zweiten Lieferung", T. W., vol. 6, p. XXXIX.
- 177) Preface to Lenz, p. LXXI.
- 178) Preface to Lenz, p. LXXI.
- 179) Köpke: "Unterhaltungen mit Tieck", p. 201.
- 180) Köpke: "Unterhaltungen mit Tieck", p. 200.
- 181) Preface to Lenz, p. XIV.
- 182) Preface to Lenz, p. XIX.
- 183) Preface to Lenz, p. LXXI.
- 184) Preface to Lenz, p. XVI.
- 185) Preface to Lenz, p. LXXIII.
- 186) Köpke: "Unterhaltungen mit Tieck", p. 198.
- 187) Köpke: "Unterhaltungen mit Tieck", p. 198.
- 188) Walzel: "Deutsche Romantik", p. 94.
- 189) Huch: "Blütezeit der Romantik", p. 89.
- 190) Walzel: "Deutsche Nationalliteratur", vol. 143, p. XIV.
- 191) Fr. Schlegel: "Über das Studium der griechischen Poesie", "Werke", vol. 1—3, p. 108.
- 192) Ibid., pp. 51—52.
- 193) Fr. Schlegel: "Gespräch über die Poesie", "Werke", vol. 3—5, p. 232.
- 194) Ibid., p. 182.
- 195) Ibid., p. 218.
- 196) Ibid., p. 221.
- 197) Ibid., p. 221.
- 198) "Athenaeum", vol. II, p. 68.
- 199) Cf. also Joachimi, p. 136.
- 200) Haym, p. 167.

- 201) A. W. Schlegel: "Werke", vol. II, pp. 16—20.
- 202) Köpke, p. 33.
- 203) Köpke, p. 34.
- 204) Köpke, p. 43.
- 205) Köpke, p. 43.
- 206) Ibid., p. 122.
- 207) Ibid., p. 173.
- 208) Ibid., p. 45.
- 209) Ibid., p. 112.
- 210) Ibid., pp. 138 and 174.
- 211) "Der Sturm, ein Schauspiel von Shakespeare für das Theater bearbeitet. Nebst einer Abhandlung über Shakespeares Behandlung des Wunderbaren".
- 212) Tieck: "Shakespeares Behandlung des Wunderbaren", "Kritische Schriften", vol. 1—2, p. 46.
- 213) Ibid., p. 49.
- 214) Köpke, p. 151. The italics are ours.
- 215) Tieck: "Nachgelassene Schriften", p. XIX.
- 216) Ibid., vol. 2, pp. 94—154. Cf. also "Das Buch über Shakespeare", edited by H. Lüdeke. 1920. Max Niemeyer, Halle.
- 217) Köpke, p. 231.
- 218) Ibid., p. 259.
- 219) "Vorbericht zur zweiten Lieferung", T. W., vol. 6, p. XXVIII.
- 220) Preface to Lenz, p. LXXV.
- 221) "Das Buch über Shakespeare": "Nachgelassene Schriften", p. 96.
- 222) "Kritische Schriften", vol. I, p. 137.
- 223) Ibid., p. 137.
- 224) Preface to Lenz' works, p. LXXVIII.
- 225) "Kritische Schriften", vol. I, p. 153. The italics are ours.
- 226) Kürschner: "Deutsche Nationalliteratur", vol. 143, p. VIII.
- 227) Schlegel: "Werke", vol. 3, pp. 199—230.
- 228) Ibid., p. 199.
- 229) Ibid., p. 230.
- 230) Ibid., p. 199.
- 231) Haym, p. 849.
- 232) Haym, p. 161.
- 233) Schwarz: "Schlegels Verhältnis zur spanischen u. portugiesischen Literatur", 1914, p. 4.
- 234) Walzel: "Fr. Schlegels Briefe", no. 94.
- 235) Ibid., pp. 180—181.
- 236) Walzel in "Deutsche Nationalliteratur", vol. 143, p. XXXVII.
- 237) "Brief über den Roman", p. 221.

- 238) "Brief über den Roman", p. 219.
- 239) Ibid., p. 221.
- 240) Huch, p. 301.
- 241) A. W. Schlegel: "Werke", vol. II, p. 409.
- 242) Ibid., p. 421.
- 243) "Gespräch über die Poesie", p. 222.
- 244) "Athenaeum", II, p. 68.
- 245) Ibid., p. 277.
- 246) Köpke, p. 15.
- 247) Ibid., p. 33.
- 248) Ibid., p. 44.
- 249) Ibid., p. 45.
- 250) Ibid., p. 45.
- 251) Ibid., p. 61.
- 252) Ibid., p. 151.
- 253) "Vorbericht zur ersten Lieferung", T. W., vol. 1, p. XXVIII.
- 254) Preface to Lenz' works, p. LXXVI.
- 255) Ibid., p. LXXXIV.
- 256) Köpke: "Chronologisches Verzeichnis von Tiecks Werken", p. 296.
- 257) Preface to Lenz' works, p. XII.
- 258) Ibid., p. XII.
- 259) Preface to Lenz' works, p. LXXIV.
- 260) Ibid., p. LXXXIV.
- 261) "Vorbericht zur ersten Lieferung", T. W., vol. 1, p. VII.
- 262) "Kritische Schriften", vol. I, p. 153, "Die beiden verwandten Geister, Cervantes und Shakespeare, die sich nicht kannten, und oft unmittelbar in ihren Werken berühren, die wie durch eine getroffene Abrede die romantische Poesie zu ihrer höchsten Vollendung führten". (*The italics are ours.*)
- 263) Köpke, p. 197.
- 264) Ibid., p. 193, "Sie hatte einen glänzenden Kreis um sich gesammelt, in dem sie durch schlagenden Witz, Schnellkraft und Freiheit des Tons herrschte".
- 265) Ibid., p. 193.
- 266) Huch: "Blütezeit der Romantik", p. 212.
- 267) Köpke, p. 195.
- 268) Haym, p. 302, "Nach ihrem ganzen Wesen, nach ihrer Geistesweise standen sie doch zu fern voneinander".
- 269) Haym, p. 303.
- 270) Ibid., p. 303.
- 271) Walzel: "Deutsche Romantik", p. 38.
- 272) Cf. Schleiermacher: "Über die Religion, Reden an die Gebildeten unter ihren Verächtern", 1799.

²⁷³) Dilthey: "Leben Schleiermachers", p. 229, "Man muß Gentz, Tieck, Bernhardi, Fr. Schlegel in gewissem Sinne als Resultate dieser Gesellschaft ansehen".

²⁷⁴) Schlegel: "Werke", XI, p. 16.

²⁷⁵) Ibid., p. 136.

²⁷⁶) Ibid., p. 144, "ja ehe ich nur seinen Namen wußte".

²⁷⁷) "Athenaeum", I, pp. 167—177.

²⁷⁸) Köpke, p. 232.

²⁷⁹) "Vorlesungen über dramatische Kunst und Literatur", Berlin, 1802—1804, by A. W. Schlegel.

²⁸⁰) Köpke, p. 203, and "Chronologisches Verzeichnis von Tiecks Werken", pp. 289—294.

²⁸¹) Ibid., p. 203.

²⁸²) "Vorbericht zur dritten Lieferung", T. W., vol. 11, p. XXXIII and p. XLVIII. Also "Vorbericht zur zweiten Lieferung", T. W., vol. 6, p. XXX.

²⁸³) "Vorbericht zur dritten Lieferung", T. W., vol. 11, p. XXXVII.

²⁸⁴) Köpke, p. 153, corroborated by the researches of Hassler: "Ludwig Tiecks Jugendroman William Lovell und der Paysan Perverti des Restif de la Bretonne", 1902, p. 6.

²⁸⁵) Köpke, p. 205.

²⁸⁶) Hassler, p. 7.

²⁸⁷) "Vorbericht zur zweiten Lieferung", T. W., vol. 6, p. XVII.

²⁸⁸) Hassler, p. 8.

²⁸⁹) Ibid., p. 137.

²⁹⁰) Wüstling, pp. 159—165.

²⁹¹) Köpke, p. 115.

²⁹²) Ibid., p. 77.

²⁹³) Ibid., p. 91.

²⁹⁴) Ibid., p. 133.

²⁹⁵) Ibid., p. 134, Tieck's arguments with Reichhardt against Kantianism and also his stubborn opposition to Kant in conversations with his friends.

²⁹⁶) Cf. also T. W., vol. 6, pp. 152, 148, 82, 228.

²⁹⁷) Wüstling, p. 168.

²⁹⁸) T. W., vol. 6, p. 321.

²⁹⁹) Ibid., p. 214.

³⁰⁰) Ibid., p. 176.

³⁰¹) Ibid., p. 175.

³⁰²) T. W., vol. 7, p. 198.

³⁰³) Cf. T. W., vol. 6, p. 188, where William Lovell beholds Rosa arm in arm "mit jenem fürchterlichen Ungeheuer! jenem entsetzlichen Gespenste, das hohl und leise hinter mir geht und sich der Fäden bemästert hat, an denen es mein Schicksal lenkt . . . und die Zukunft öffnet

sich mir, wie mit einem gewaltigen Risse, und ich sehe tief, tief hinunter nichts als Unglück und Gräßlichkeiten”.

³⁰⁴⁾ T. W., vol. 6, p. 48.

³⁰⁵⁾ T. W., vol. 6, p. 48.

³⁰⁶⁾ T. W., vol. 6, p. 228: “Ich habe schon oft heimliche Verwünschungen ausgestoßen und gräßliche Sprüche versucht, um die Gegenstände um mich her in andere zu verwandeln. Aber noch hat sich mir kein Geheimnis enthüllt, noch hat die Natur nicht meinen Bezauberungen geantwortet: es ist gräßlich, nichts mehr zu lernen, und keine neue Erfahrung zu machen”. Cf. also T. W., vol. 6, p. 152.

³⁰⁷⁾ Walzel: “Nachtseiten der Natur”, “Deutsche Romantik”, p. 139. Cf. also T. W., vol. 7, p. 26, where William Lovell exclaims: “Und wenn ich mein ganzes Leben hinuntersehe, so ist mir, als wenn ich über ein abgemähates Stoppelfeld blicke . . . ich möchte in manchen Stunden von hier reisen und eine seltsame Natur mit ihren Wundern aufsuchen, steile Felsen erklettern, und in schwindelnde Abgründe hinunterkriechen. . . . Stürme möcht’ ich auf dem Meere erleben”, etc. Cf. also T. W., vol. 6, p. 245; vol. 6, p. 24; vol. 7, p. 4.

³⁰⁸⁾ Rosa to Lovell, T. W., vol. 6, p. 219.

³⁰⁹⁾ Cf. also Balder to William Lovell, T. W., vol. 6, p. 221, “wie unser ganzes Leben ein unnützes Treiben und Drängen ist, das elendeste und verächtlichste Possenspiel, ohne Sinn und Bedeutung”.

³¹⁰⁾ T. W., vol. 7, p. 318.

³¹¹⁾ Wüstling, p. 155.

³¹²⁾ Köpke, p. 108, “Die ersten Monologe, die Erscheinung des Erdgeistes, wie groß, wie übermächtig war das Alles”.

³¹³⁾ T. W., vol. 7, p. 86.

³¹⁴⁾ “Hamlet”, II, 2, 11. 317 and 323.

³¹⁵⁾ Ibid., I, 5, 1. 166.

³¹⁶⁾ Ibid., II, 2, 1. 327. The italics are ours.

³¹⁷⁾ “Hamlet”, I, 5, 11. 69—78.

³¹⁸⁾ T. W., vol. 6, p. 173.

³¹⁹⁾ “A Midsummer Night’s Dream”, V, 1, 1. 3.

³²⁰⁾ T. W., vol. 6, p. 44. The italics are ours.

³²¹⁾ “The Tempest”, III, 2, 1. 152. Cf. T. W., vol. 6, p. 348.

³²²⁾ T. W., vol. 7, p. 4. The italics are ours.

³²³⁾ T. W., vol. 6, p. 24. The italics are ours.

³²⁴⁾ “Hamlet”, II, 2, 1. 264.

³²⁵⁾ T. W., vol. 6, p. 16. Cf. also T. W., vol. 6, p. 24.

³²⁶⁾ T. W., vol. 6, p. 97.

³²⁷⁾ “Werthers Leiden”, p. 17.

³²⁸⁾ Ibid., p. 10.

³²⁹⁾ Ibid., p. 80.

³³⁰⁾ Ibid., p. 121.

³³¹⁾ T. W., vol. 6, p. 8.

³³²⁾ Ibid., vol. 6, p. 197.

³³³⁾ "The Tempest", II, 1, 1. 221, "This is a strange repose, to be asleep With eyes wide open, standing, speaking, moving, And yet so fast asleep". Ibid., IV, 1, 1. 156, "We are such stuff as dreams are made on".

³³⁴⁾ T. W., vol. 6, p. 198.

³³⁵⁾ "Egmont", Act II, sc., "Egmonts Wohnung". Cf. also "Egmont", Act V, sc., "Gefängnis", and the many references to fate in the writings of the Storm and Stress poets, for example, Lenz: "Der Hofmeister" pp. 34 and 71; Klinger: "Die Zwillinge", p. 43; "Götz", pp. 113 and 77; "Die Räuber", p. 134.

³³⁶⁾ Walzel: "Deutsche Romantik", pp. 18 and 19. The italics are ours.

³³⁷⁾ T. W., vol. 7, p. 164. The italics are ours.

³³⁸⁾ Walzel: "Deutsche Romantik", p. 19: "In letzter Linie aber ruht die proteische Beweglichkeit der romantischen Seele auf dem Bewußtsein, sich jeden Augenblick über sich selbst erheben zu können. In diesem Bewußtsein wurzelt auch die romantische Ironie". (The italics are ours.)

³³⁹⁾ T. W., vol. 7, p. 26—27.

³⁴⁰⁾ T. W., vol. 6, p. 51. The italics are ours.

³⁴¹⁾ "Vorbericht zur dritten Lieferung", T. W., vol. 11, p. XXX.

³⁴²⁾ "Vorbericht zur dritten Lieferung", T. W., vol. 11, p. XXXIII.

³⁴³⁾ Ibid., p. XLVIII.

³⁴⁴⁾ "Vorbericht zur zweiten Lieferung", T. W., vol. 6, p. XXX.

³⁴⁵⁾ "Vorbericht zur dritten Lieferung", T. W., vol. 11, p. XLVIII.

³⁴⁶⁾ "Chronologisches Verzeichnis von Tiecks Werken": Köpke, pp. 289—294.

³⁴⁷⁾ T. W., vol. 15, p. 131, "Er zeigte ihm, daß ... Lebensart nichts weiter sei, als daß man im Stillen bei sich ausmache: man sei der vollkommenste Mensch auf Erden, und so untrüglich, wie weiland der Papst oder jetzt die Kantische Philosophie".

³⁴⁸⁾ Cf. the portrayal of the despondency and death of Lindner, the rejected suitor in "Der Fremde", T. W., vol. 14, pp. 130 and 131. Cf. also the cool scepticism in "Der Psycholog", T. W., vol. 15, pp. 245—252. Cf. too the satirical exclamation in "Ein Tagebuch", T. W., vol. 15, p. 325, "In manchen Augenblicken glaube ich an den Idealismus, so toll ist das Ganze".

³⁴⁹⁾ T. W., vol. 15, p. 170.

³⁵⁰⁾ Ibid., p. 173.

³⁵¹⁾ Haym, p. 70, where the poem is ascribed to Wackenroder.

- ³⁵²) T. W., vol. 15, pp. 231—232.
- ³⁵³) "Ulrich der Empfindsame", T. W., vol. 15, p. 178. The italics are ours.
- ³⁵⁴) "Die Theegesellschaft", T. W., vol. 12, p. 371.
- ³⁵⁵) "Ein Tagebuch", T. W., vol. 15, p. 326.
- ³⁵⁶) "Der Psycholog", T. W., vol. 15, p. 248. The italics are ours.
- ³⁵⁷) "Der Roman in Briefen", T. W., vol. 15, p. 273.
- ³⁵⁸) "Das Leben des berühmten Kaisers Abraham Tonelli", T. W., vol. 9, p. 282.
- ³⁵⁹) "Don Quixote", Everyman's Library, Part I, p. 48 and p. 55.
- ³⁶⁰) T. W., vol. 15, p. 90.
- ³⁶¹) Cf. Don Quixote's similar feeling (Part I, bk. 2, p. 13), "leaving it to his horse's discretion to go which way he pleased; firmly believing that in this consisted the very being of adventure".
- ³⁶²) "Die Theegesellschaft", T. W., vol. 12, p. 404, "der Mond scheint so schön. So äußerst romantisch". Also T. W., vol. 14, p. 157, and T. W., vol. 15, p. 187.
- ³⁶³) T. W., vol. 15, p. 106.
- ³⁶⁴) Cf. also "Werthers Leiden", p. 10.
- ³⁶⁵) T. W., vol. 15, p. 174.
- ³⁶⁶) T. W., vol. 15, p. 104.
- ³⁶⁷) "Götz", Act V, sc., "Jaxthausen": Elisabeth, "Wenn er auszog, rühmlichen Sieg zu erwerben, da war mir's nicht weh ums Herz".
- ³⁶⁸) T. W., vol. 14, p. 154. The italics are ours.
- ³⁶⁹) "Werthers Leiden", p. 15.
- ³⁷⁰) Cf. "Ulrich der Empfindsame", T. W., vol. 15 p. 143, where Tieck interrupts the course of his narrative to remark, "doch, ich muß jetzt erst die Verzweiflung meines Helden zu Ende schildern, da ich mich überdies nicht erinnere, in irgend einem unsrer tragischen Romane eine ähnliche Situation gefunden zu haben". Cf. also "Ein Tagebuch", T. W., vol. 15, p. 301, "das ist alles bloß in diesem Augenblicke wahr, in welchem ich schreibe, das weiß ich schon vorher".
- ³⁷¹) T. W., vol. 15, p. 300. Cf. Ibid., p. 328. Cf. mention of Goethe in "Ein Tagebuch", T. W., vol. 15, p. 333, and of Goethe's "Clavigo" in "Fermer der Geniale", T. W., vol. 15, p. 187, and of "Clavigo" and "Stella", Ibid., p. 188.
- ³⁷²) "Peter Lebrecht", T. W., vol. 14, p. 178.
- ³⁷³) Ibid., vol. 14, p. 213, where Tieck questions his own calling in life. "Ich erwartete ein Abenteuer hier, denen ähnlich, die die müßige Phantasie der Dichter erschafft". (The italics are ours.)
- ³⁷⁴) T. W., vol. 15, p. 30. The italics are ours.
- ³⁷⁵) "Peter Lebrecht", T. W., vol. 14, p. 238. The italics are ours.
- ³⁷⁶) Ibid., vol. 15, p. 41. The italics are ours.

³⁷⁷⁾ Ibid., vol. 15, p. 73.

³⁷⁸⁾ Ibid., chapters 11 and 12.

³⁷⁹⁾ T. W., vol. 14, p. 200.

³⁸⁰⁾ Cf. here Caliban's desire, after catching a vision of celestial riches, "that when I wak'd, I cried to dream again". "The Tempest", III, 2.

³⁸¹⁾ T. W., vol. 15, p. 25. The italics are ours.

³⁸²⁾ T. W., vol. 14, p. 191.

³⁸³⁾ Ibid., p. 241.

³⁸⁴⁾ Ibid., p. 243.

³⁸⁵⁾ Ibid., p. 243.

³⁸⁶⁾ Ibid., p. 245.

³⁸⁷⁾ T. W., vol. 15, p. 14.

³⁸⁸⁾ "Don Quixote", Part II, p. 251.

³⁸⁹⁾ "Peter Lebrecht", T. W., vol. 14, p. 189.

³⁹⁰⁾ "Don Quixote", Part II, Bk. 1, p. 5.

³⁹¹⁾ Cf. especially Brentano's "Godwi", in which the author deliberately imitates Tieck's practice.

³⁹²⁾ "Peter Lebrecht", T. W., vol. 14, p. 189.

³⁹³⁾ "Don Quixote", Part II, Bk. 1, ch. 4.

³⁹⁴⁾ T. W., vol. 15, p. 21.

³⁹⁵⁾ "Peter Lebrecht", T. W., vol. 15, p. 22.

³⁹⁶⁾ T. W., vol. 15, p. 22.

³⁹⁷⁾ "Vorbericht zur dritten Lieferung", T. W., vol. 11, p. XXXVII.

³⁹⁸⁾ Cf. the three "Vorberichte" by Tieck and the dates affixed to the various works by Tieck.

³⁹⁹⁾ Köpke, p. 219.

⁴⁰⁰⁾ "Magelone", T. W., vol. 4, p. 301, where Peter's coat-of-arms contains two silver keys "zu Ehren des Apostels Petrus, den er sehr liebte. Von Jugend auf hatte er sich ihm zum Schirm und Schutz empfohlen". "Heymonskinder", T. W., vol. 13, p. 8, where we read that Count Heymon came back from a crusade against the infidels with seven deep wounds on his body, "aber sein Sinn war groß, denn er hatte gesiegt, und brachte eine kostbare Reliquie, die Dornenkrone unsers Heilandes, mit sich".

⁴⁰¹⁾ Cf. for instance, "Ein Prolog", T. W., vol. 13, p. 261—263, where Rüpel mockingly defends Kant's denial of the categories of time and space.

⁴⁰²⁾ "Blaubart", T. W., vol. 5, p. 17, "Denn ich glaube, daß Verstand kein besseres Unterfutter finden kann als Narrheit". "Schildbürger", T. W., vol. 9, p. 8, "Man suche ja zum Besten der Aufklärung und der Menschheit den Till Eulenspiegel, die Heymonskinder, den gehörnten Siegfried und dergleichen Bücher durch andere neuere, ungemein abgeschmackte, zu verdrängen". Cf. the reference to "die Wirkungen des Aberglaubens

und der Aufklärung" (in "Schildbürger", T. W., vol. 9, p. 12) as a proof that the whole age is merely "eine witzige, scharfsinnige Allegorie". Cf. also the satire against the Enlightenment in the fact that Polycarp ("Ein Prolog", T. W., vol. 13) is represented as a typical rationalist in all of his argumentation. Note also the king's rationalistic attitude toward the world in the discussion of cosmogony ("Der gestiefelte Kater", T. W. vol. 5, p. 220) and the rationalization of mystery attempted in the discussion of the source of the purring of the cat. ("Der gestiefelte Kater", T. W., vol. 5, p. 227.)

⁴⁰³⁾ T. W., vol. 13, p. 265, "In jedem Unsinn Wahrheit auch zu finden, Und alles zu einem Ganzen zu verbinden".

⁴⁰⁴⁾ Walzel: "Deutsche Romantik", p. 17.

⁴⁰⁵⁾ T. W., vol. 13, p. 266.

⁴⁰⁶⁾ Walzel: "Deutsche Romantik", p. 18. The italics are ours.

⁴⁰⁷⁾ T. W., vol. 4, p. 297.

⁴⁰⁸⁾ T. W., vol. 9, p. 62, "Alle Schriftsteller und Künstler [in Schilda] mußten daher Landeskinder sein; und so litten die Einwohner großen Mangel an geistiger und körperlicher Nahrung". (The italics are ours.)

⁴⁰⁹⁾ T. W., vol. 5, p. 191. The italics are ours.

⁴¹⁰⁾ Cf. the romantic journey of Bertha in "Der blonde Eckbert", T. W., vol. 4, p. 149, "Ich mußte oft dicht an schwindlichten Abgründen vorbeigehen, und endlich hörte sogar der Weg unter meinen Füßen auf. Ich war ganz trostlos, ich weinte und schrie, und in den Felsentälern hallte meine Stimme auf eine schreckliche Art zurück". Examples of personification, too, are usually gloomy. In "Magelone" we read, T. W., vol. 4, p. 337, "in der stillen Nacht kam das Plätschern der Wellen zu ihrem Ohre, das bald wie Gewinsel, bald wie zürnende Scheltworte klang". Cf. also the narration of Magelone's elopement, T. W., vol. 4, p. 327.

⁴¹¹⁾ "Der blonde Eckbert", T. W., vol. 4, p. 157, "Ich nahm mit einer gewissen Bangigkeit von ihr Abschied, denn es war mir, als würde ich sie nicht wiedersehn". Cf. also the many sad forebodings in "Blaubart", T. W., vol. 5, pp. 44, 79, 82, 114, and 119. Cf. the omens mentioned in "Götz", Act I, sc., "Jaxthausen", p. 35; Act III, sc., "Jaxthausen", p. 77; and Act V, sc., "Bauernkrieg", p. 101. Also see "Hamlet", "Caesar", and "Macbeth".

⁴¹²⁾ "Magelone", T. W., vol. 4, p. 314, "Sieh! rief die Prinzessin aus, das ist eben der Ring, von dem ich geträumt habe; o! so muß auch das übrige in Erfüllung gehn". (The italics are ours.) Cf. "Die Schildbürger", T. W., vol. 9, p. 38.

⁴¹³⁾ "Magelone", T. W., vol. 4, p. 352, "Oft kam es ihm vor wie ein Traum, oft wieder wie Wahrheit, und er zweifelte ... lange". (The italics are ours.)

⁴¹⁴⁾ T. W., vol. 4, p. 165.

⁴¹⁵⁾ T. W., vol. 13, p. 242—266.

⁴¹⁶⁾ In Part II of "Don Quixote" (ch. 2 and ch. 3) Sancho Pança informs Don Quixote that a history has appeared on the book market, in which both of them figure. Sancho Pança refers, of course, to Part I of the novel by Cervantes. Cf. also "Don Quixote", Part II, ch. 2, "He [Carrasco] came last night, you must know, and as I went to bid him welcome home, he told me, that your worship's history is already in books, by the name of the most renowned Don Quixote de la Mancha. He says I am in too, by my own name of Sancho Pança, and else also my Lady Dulcinea del Toboso", etc.

⁴¹⁷⁾ 1797: "Jenaer Allgemeine Literaturzeitung". To be found now in Schlegel: "Sämtliche Werke", Leipzig, Weidmann, 1847. Vol. XI, pp. 136—146. 1798: "Athenaeum", I, pp. 167—177.

⁴¹⁸⁾ Dated Jena, Dec. 11, without year. To be found in Holtei: "Briefe an Ludwig Tieck", vol. III, pp. 225—228.

⁴¹⁹⁾ A. W. Schlegel: "Sämtliche Werke", XI, p. 136.

⁴²⁰⁾ Ibid., p. 136.

⁴²¹⁾ Ibid., p. 138. The italics are ours.

⁴²²⁾ Holtei, III, p. 227.

⁴²³⁾ Ibid., p. 227.

⁴²⁴⁾ "Athenaeum", I, p. 167.

⁴²⁵⁾ Ibid., I, pp. 174 and 175.

⁴²⁶⁾ Holtei, III, p. 226.

⁴²⁷⁾ "Athenaeum", I, p. 175.

⁴²⁸⁾ Ibid., p. 176.

⁴²⁹⁾ "Athenaeum", I, p. 170.

⁴³⁰⁾ Holtei, III, p. 226.

⁴³¹⁾ Cf. Friedrich Schlegel's admiration for the universality of Goethe displayed in "Wilhelm Meister": "Über Goethes Meister", "Athenaeum", II, p. 147. The italics are ours.

⁴³²⁾ Schlegel: "Sämtliche Werke", XI, p. 141.

⁴³³⁾ "Athenaeum", I, p. 169.

⁴³⁴⁾ Schlegel: "Sämtliche Werke", XI, p. 39.

⁴³⁵⁾ Holtei, III, p. 226, "Seltener glaubte ich darin einen von den zerstreuten Zauberklängen in Shakespeares Liedern zu hören. Überhaupt würde man, wie mir dünkt, Ihre innige Vertrautheit mit diesem Dichter weniger vermuten".

⁴³⁶⁾ Holtei, III, p. 226, "So auch mit den Liedern. Man hätte mich mit einigen davon täuschen können, sie wären von Goethe".

⁴³⁷⁾ "Athenaeum", I, p. 176. The italics are ours.

⁴³⁸⁾ Schlegel: "Sämtliche Werke", vol. II, pp. 144 and 145.

